

Boogie Woogie Hanon

Authentic, progressive exercises and etudes
for the contemporary piano student
by Leo Alfassy.

Theory • Development • Application



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Introduction

The boogie-woogie is a heavily percussive piano style, characterized by short melodic phrases of great rhythmic variety (riffs) played against a constantly reiterated (ostinato) bass pattern with hands usually far apart. Although intrinsically connected with the blues, the boogie possesses an idiomatic language of its own and reveals major differences between the two styles.

The blues, basically a vocal composition which originated in the Mississippi delta region, sang of a life close to the bone; it reflected the earthiness of life, rootlessness, death, and depression. For that reason, the blues is usually in a slow tempo and on a medium dynamic level. On the other hand, the boogie is an instrumental style usually in a fast tempo, and the dynamic level is quite high. The incredible vitality and excitement of its hypnotic, repeated rhythmic patterns won world-wide popularity and accounts for the numerous revivals during the last decades.

The emergence of the boogie as an identifiable entity is very difficult to determine, mainly because it was kept alive by oral tradition. Around 1900, when musicology was in its infancy, very few ethnomusicologists realized that the musical heritage of the non-western world merited scientific research. The first field recordings, made in America by Fewkes and Gilman at the end of the nineteenth century, concentrated more on the music of the American Indian but showed little interest in black music. Therefore, we must rely on the memory of the very few musicians still living and other chroniclers, whose vague recollections offer little accurate information about the first steps of this authentic American art form.

The origins of blues and boogie can be traced back to the turn of the century, when the agricultural South was gradually industrialized and when itinerant black workers found jobs in lumber camps and other plants. This environment and the sordid slums of the northern and midwest cities of the early twentieth century attracted many pianists, who played endless hours in dark juke joints and barrelhouses (cheap drinking establishments with barrels stacked along the walls for sitting purposes and a dirt floor for dancing). In these barrelhouses, as well as in dimly lit bars and rent house parties, was created the first barrelhouse blues style. The self-taught boogie pioneers had to create by trial and error a new pianistic language suitable to the rough audience and to the mechanical conditions of the dilapidated instruments. As a result, a new piano style developed based on simple single-note melodic phrases and a repetitious rhythmic bass pattern.

In the early 1920s, after the closing of the red district in New Orleans, many black musicians moved north along the Mississippi River and created new jazz centers, especially in Kansas City, Memphis, St. Louis, and Chicago. It was in Chicago that a new generation of pianists with musical schooling developed a richer harmonic and stylistic vocabulary, introducing the boogie into more respectable establishments and into the recording studios. The two greatest popularizers of this style were Meade "Lux" Lewis and Clarence "Pine Top" Smith, who is credited with inventing the name "boogie-woogie."

In the 1930s, such pianists as Cow-Cow Davenport, Jimmy Yancey, Albert Ammons, Pete Johnson, etc., gained national attention, establishing the golden era of boogie. The second half of the 1940s saw the development of a more sophisticated style, especially after the introduction of electrically amplified instruments in the jazz bands. A last revival ushered in great artists like Blind Lemon Jefferson, Leadbelly, Sunnyland Slim, Piano Red, etc., but also a growing commercialization. The 1950s witnessed a rapid decline of the boogie and the emergence of rock 'n' roll, but there is no doubt that the latter is strongly indebted to the former, especially concerning the eighth-note rhythmic and the twelve-bar formal structures. Even nowadays one can find many rock and disco numbers containing the name "boogie" in their titles.

The music in this book is divided into two parts. The exercises in the first part are devoted primarily to the development of the agility and evenness of the finger action of the left hand. The basic boogie patterns are presented in C major and in order of increasing difficulty—from the simplest quarter-note figure to the most elaborate dotted eighth-note bass line.

The second part covers the most important melodic patterns of the boogie as performed by the greatest pianists in the field. This idiomatic melodic language is superimposed upon the familiar bass patterns from the first part, but transposed into the most frequently-used keys. In this section also are the exercises needed for the absolute independence, and at the same time coordination, of both hands. Because the playing of boogie-woogie requires an extraordinary independence of hands, it is absolutely necessary to practice each hand separately. It is also strongly advised not to use the right pedal, which would destroy the intrinsic worth of this particular piano style. Instead, the student can keep a steady tempo by tapping the beat with his right foot.

The first few sections explain the characteristic features of the boogie in relation to the basic elements of music. They also contain examples of typical introductions and endings, as well as performance practices.

Elements of Boogie Style

Melody

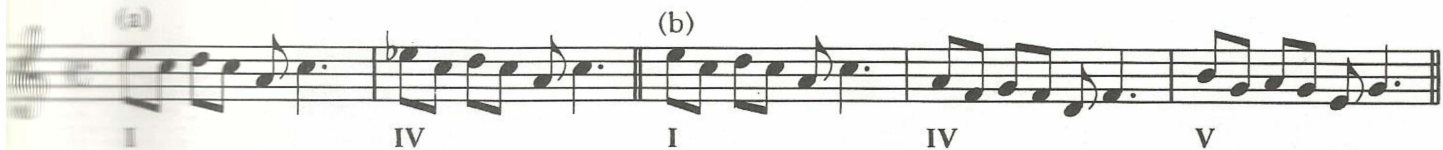
The melodic line of the boogie cannot be described, in a strict sense, as a succession of single tones perceived by the mind as a unity. The characteristic boogie melody consists either of a short motive reiterated in innumerable rhythmic variations, or of a succession of disparate motivic fragments combined in a twelve-bar formal structure. A motive can consist of only one or two notes constantly repeated (a), or it can be a short musical phrase (b).



Very often several initial eighth notes precede the melody in form of an upbeat.



In order to follow the changing harmony, musical phrases can be altered chromatically (a), or transposed to another pitch above or below (b).



The melodic line often contains melodic features typical of the blues, namely the so-called "blue" notes. These are notes, particularly the third and seventh degrees of the scale, whose intonation lies *between* the major and the minor pitches. In blues singing, these notes could be easily performed by the singer or played on the guitar, the most important instrument for blues accompaniment. In order to imitate the blue notes which were impossible to play on a keyboard instrument, the boogie pianists had to develop a special technique of embellishments consisting of grace notes and slides.

Grace Notes, Slides, and Tremolos

In classical music, the time value of a grace note (note printed in small type) must be subtracted from that of the preceding or following notes. In the interpretation of boogie, the value of the grace note is extremely short—in other words, the grace note and the adjacent note are played almost simultaneously *on* the beat. This extremely short value is achieved through the sliding of the same finger from a black to a white key on the keyboard.



Because it is impossible to slide with the same finger from one white to another white key, or from a white to a black key, two fingers are necessary to perform the grace note and the adjacent note.



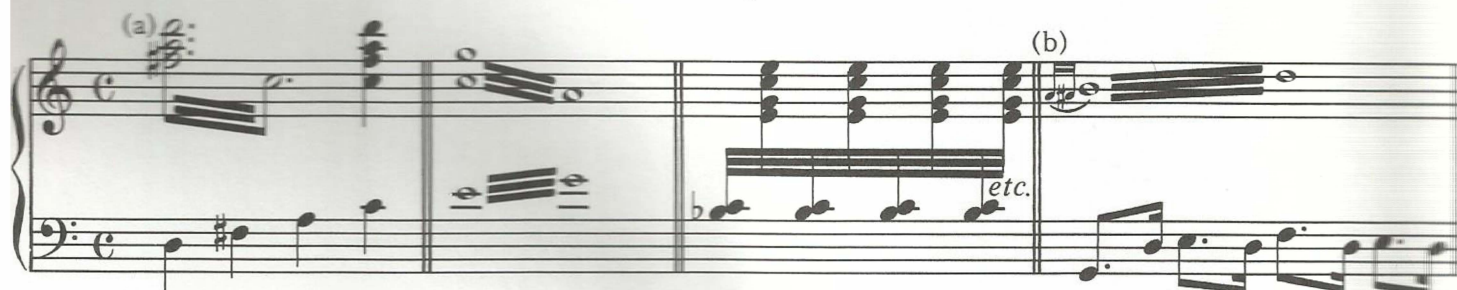
To create an even greater illusion of guitar playing, the blues pianist often strikes simultaneously two notes situated a semitone apart (a). The agglomeration of a few semitones in the same chord, called “tone cluster,” adds more excitement to the inherent drive of the boogie (b).



The tremolo is a device frequently used in boogie. It occurs in the form of quickly repeated notes, mostly thirds and octaves.



Sometimes the tremolo consists of whole chords, performed with one or both hands (a). Very often it is preceded by grace notes or slurs (b).



Harmony and Form

The harmonic and formal structures of the boogie are the same as the blues. Every composition consists of a succession of twelve-bar sections called "choruses," each section containing an identical harmonic pattern. This pattern is based on the triads built over the first (tonic), fourth (subdominant), and fifth (dominant) degrees of the scale. Here is the formal and harmonic structure of a typical blues or boogie in the key of C.

degree: I I I I IV IV I I V V I I

bar: 2 3 4 5 6 7 8 9 10 11 12

Sometimes the tonic triads of measures 2 and 10 are replaced by the subdominant triad or a dominant seventh chord.

I IV(7) I I IV IV I I V IV(7) I I

2 3 4 5 6 7 8 9 10 11 12

There are many exceptions to this basic harmonic pattern. The great performers of blues and boogie use sophisticated chords, tone clusters, and strikingly original harmonic progressions within this fundamental framework.

Here is a modern version of the blues (or boogie) form. Note the characteristic chord progression in the last two measures.

I6 IV7 I6 I7 IV7 IV7 I maj7 II m7 III m7b III 7

2 3 4 5 6 7 8

II m7 V7 II m7 V7 1. I6 I dim II m7 V7 2. I I7 IV IV dim I b II7 I7

9 10 11 12 11 12

Bass Line

The most characteristic feature of boogie is its bass line, which has to play a double role: as a harmonic support, and as a replacement for the rhythm section of a band. With the exception of a few “breaks,” the rhythmic pulse of the left hand is always there and has to be kept steady from beginning to end. A simple bass figure can consist of only four quarter notes per bar, or the repetition of open fifths or chords.





The bass line can also consist of the so-called “walking bass” (notes “walking” up and down the scale or in broken chords), probably derived from the common bass patterns of jazz bassists.




The following diagrams illustrate three typical examples of rhythmic superimposition found in the boogie-woogie.


(a)


melody 


harmony 

left hand 


(b)


melody 


harmony 

left hand 

(c)

melody 

harmony 

left hand 

Introductions and Endings

Very characteristic of the boogie is the fact that the introduction is not a special fragment preceding the chorus, but is played *instead* of the first four bars, followed by the usual eight remaining bars of the twelve-bar structure.

— introduction —

I	I	I	I	IV	IV	I	I	V	V	I	I
1	2	3	4	5	6	7	8	9	10	11	12

The introduction can consist of tremolos in both hands without a beat (a), whole-tone chords or “breaks” in the left hand (b), or a modulating passage finishing on IV (subdominant) in the fifth bar (c).

(a)



(b)

etc.

(c)

8va-

etc.

Detailed description: This block contains two systems of musical notation. System (b) is a piano piece in C major, 4/4 time. The right hand features a rapid sixteenth-note scale in the first measure, followed by a series of eighth-note chords and a final quarter note. The left hand plays a simple bass line with a few chords. System (c) is also in C major, 4/4 time. The right hand plays a series of chords, with an 8va- marking indicating an octave shift. The left hand plays a steady eighth-note accompaniment. Both systems end with 'etc.' indicating they are part of a larger sequence.

Contrary to the rules of traditional harmony, the piece can finish on a dominant seventh or other seventh chords.

8va

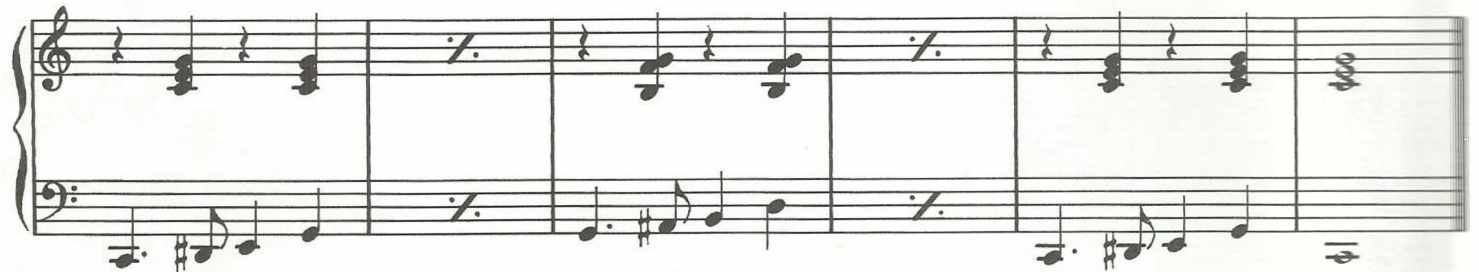
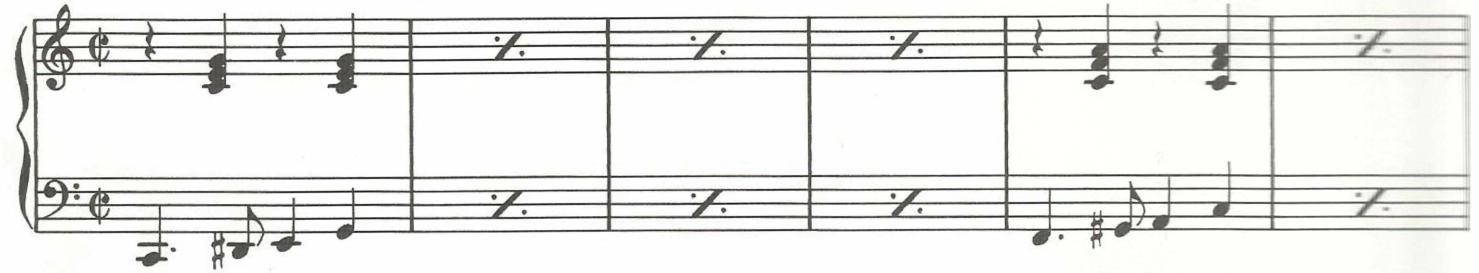
Detailed description: This block contains a single system of musical notation. The piece is in C major, 4/4 time. The right hand features a series of chords, with an 8va marking indicating an octave shift. The left hand plays a steady eighth-note accompaniment. The system ends with a final chord.

Exercises—Part I

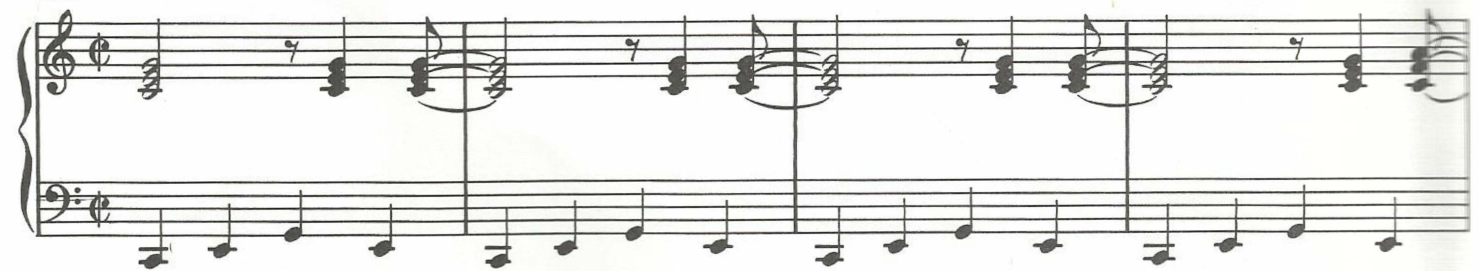
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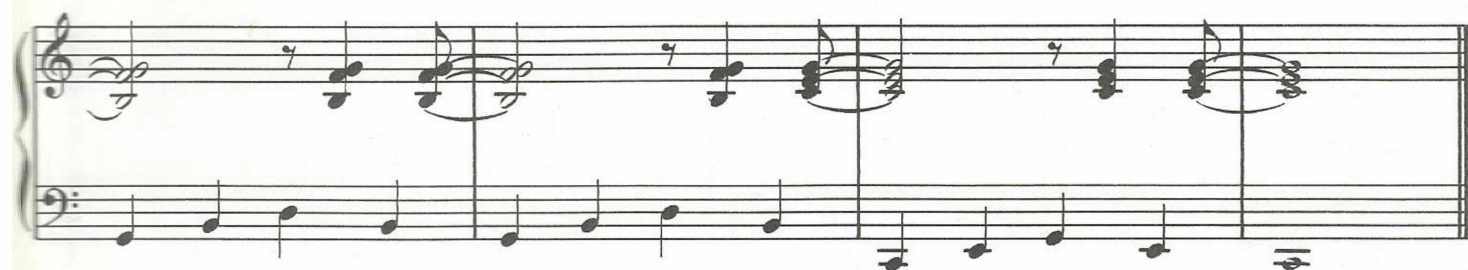
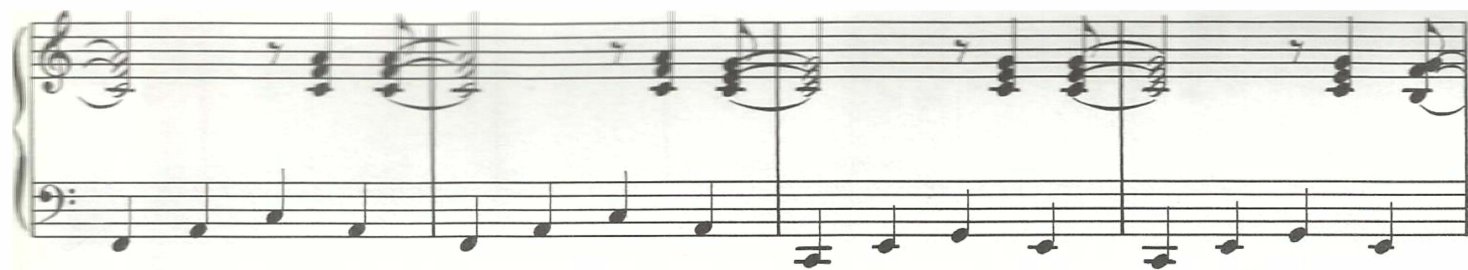


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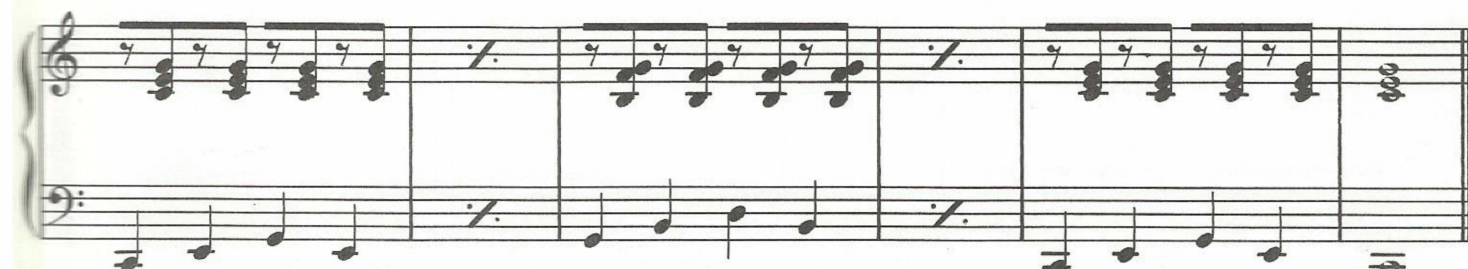
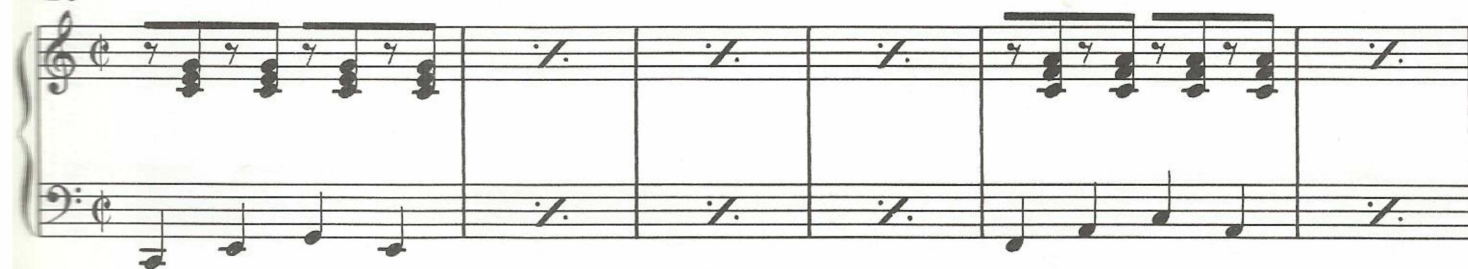


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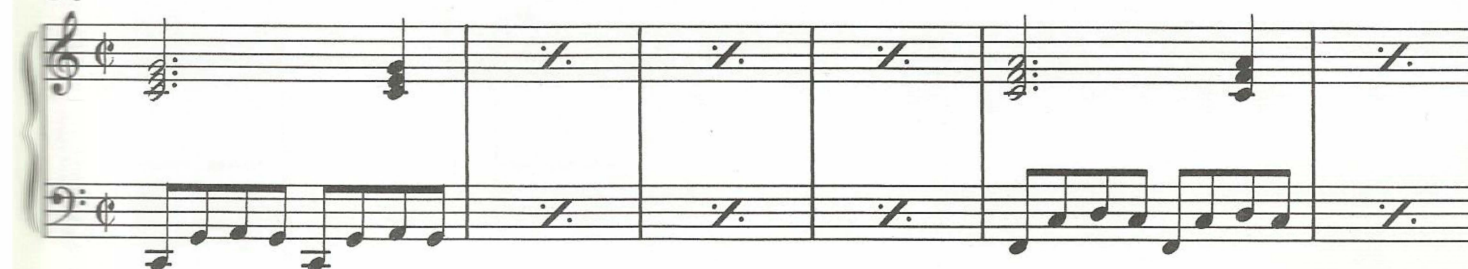


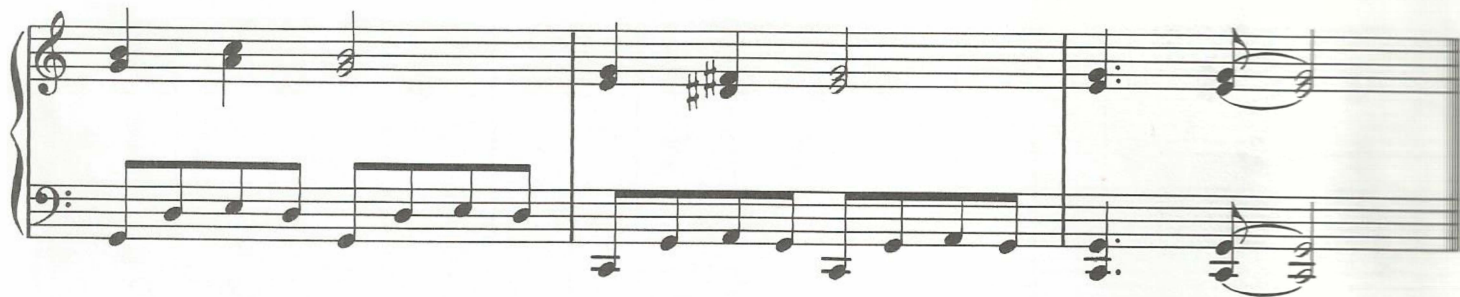
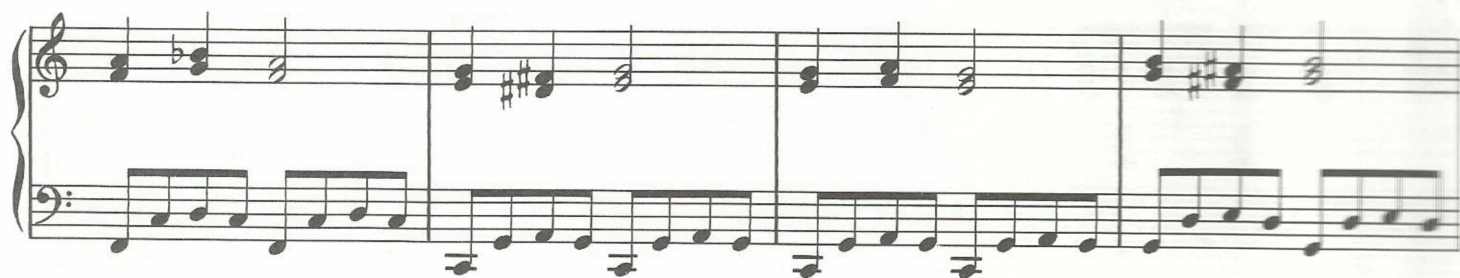


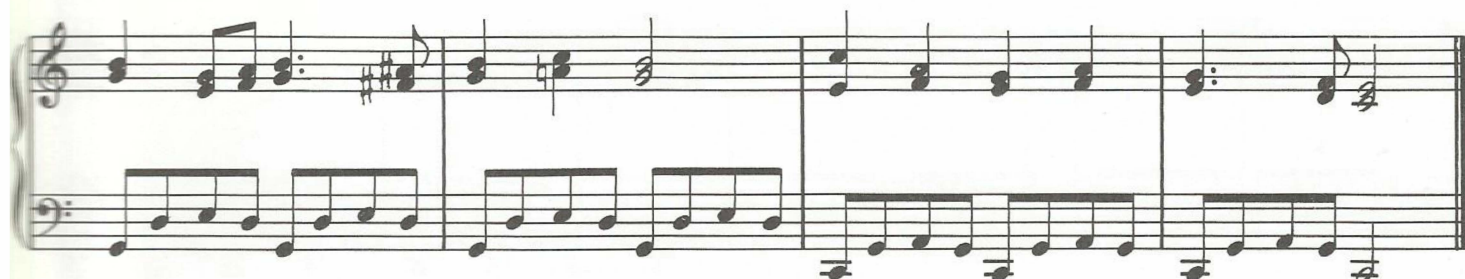
4.



5.







9.

A musical score for the song 'The Rose Tree'. It consists of two staves: a treble clef staff for the melody and a bass clef staff for the accompaniment. The key signature has one sharp (F#), and the time signature is common time (C). The melody is written in a simple, folk-like style with eighth and quarter notes. The accompaniment is a steady eighth-note pattern. The score is divided into two measures by a vertical line, and each measure ends with a double bar line and a repeat sign.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The melody consists of eighth and quarter notes. The bass staff provides a rhythmic accompaniment with eighth notes. The score is divided into four measures by vertical bar lines.

A musical score for the song 'The Rose Tree'. The score is written for piano (p) and features a treble and bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The score consists of 16 measures, with a repeat sign at the beginning and a double bar line at the end. The melody starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass staff starts with a quarter rest, followed by a quarter note G3, a quarter note A3, and a quarter note B3. The melody continues with a quarter note C5, a quarter note B4, and a quarter note A4. The bass staff continues with a quarter note C4, a quarter note B3, and a quarter note A3. The melody ends with a quarter note G4, and the bass staff ends with a quarter note G3. The score is written in a simple, clear style, suitable for a children's songbook.

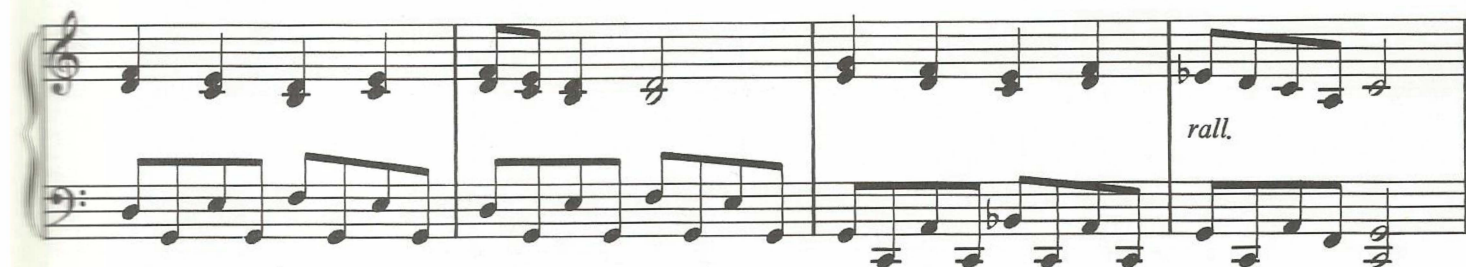
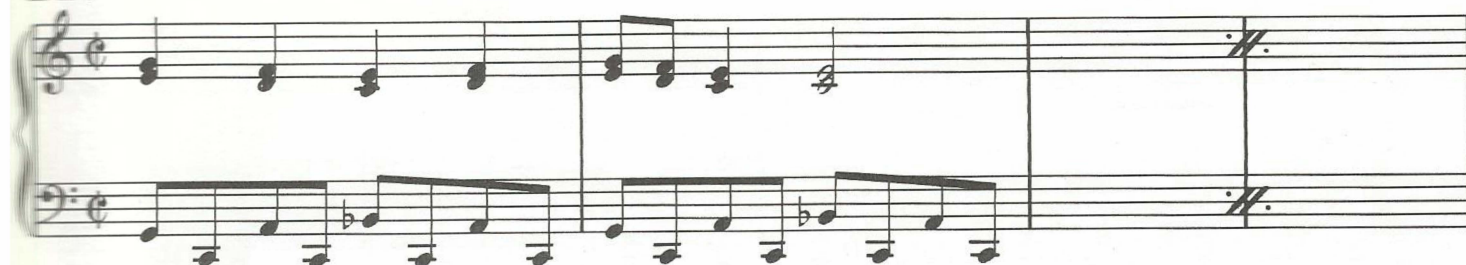
10.

A musical score for the song 'The Rose Tree'. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody is written in a simple, folk-like style, featuring a series of eighth and sixteenth notes. The bass staff begins with a bass clef, a key signature of one flat (B-flat), and a common time signature (C). The bass line is written in a simple, folk-like style, featuring a series of eighth and sixteenth notes. The score is divided into two measures by a vertical line. The first measure contains the main melody and bass line. The second measure contains a repeat sign (two dots followed by a double bar line) and a final double bar line.

A musical score for the song 'The Rose Tree'. The score is written for a piano, with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The melody consists of a series of eighth and sixteenth notes, with some chords. The accompaniment is a simple, rhythmic pattern of eighth notes. The score is divided into four measures by vertical bar lines.



11.

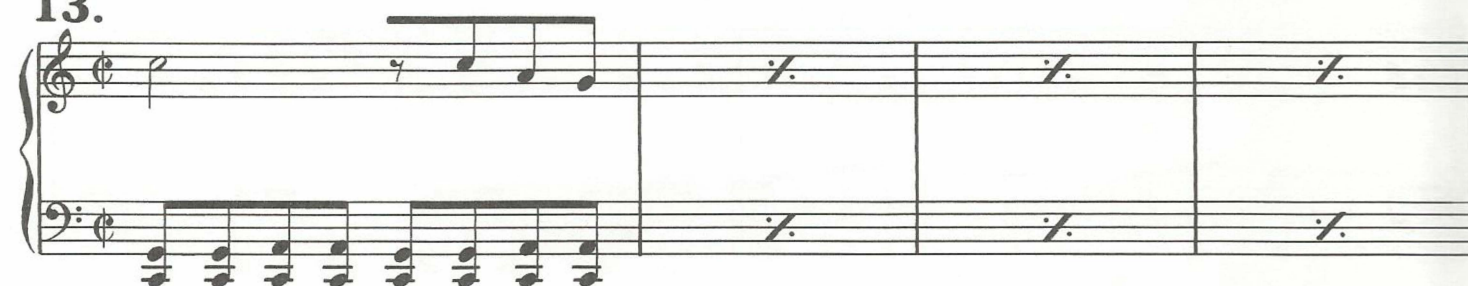


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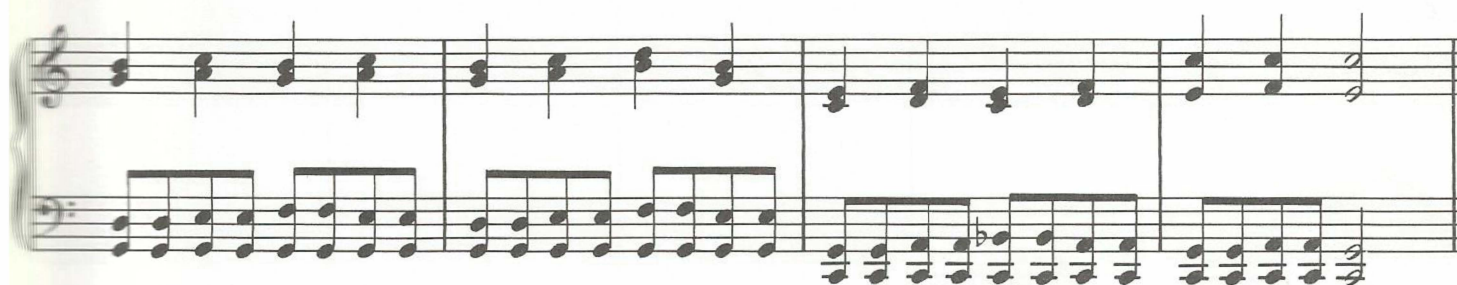




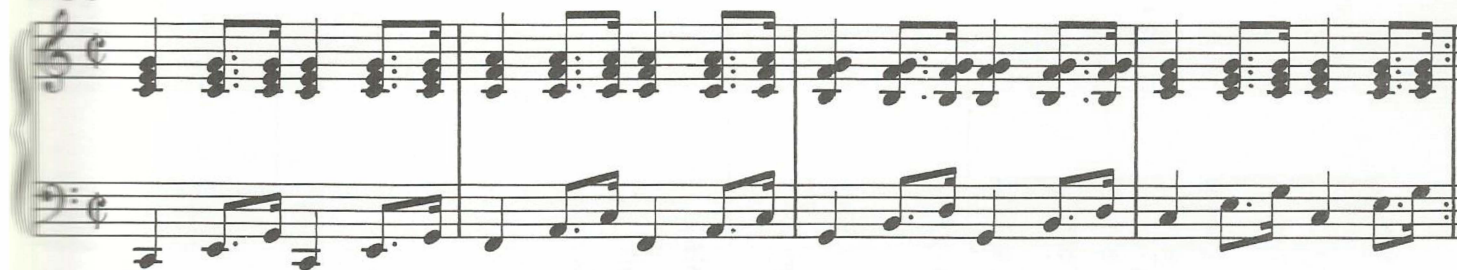
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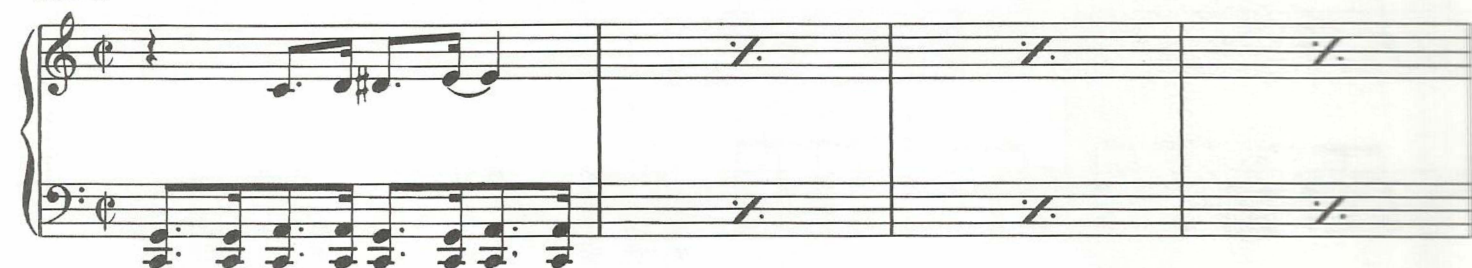


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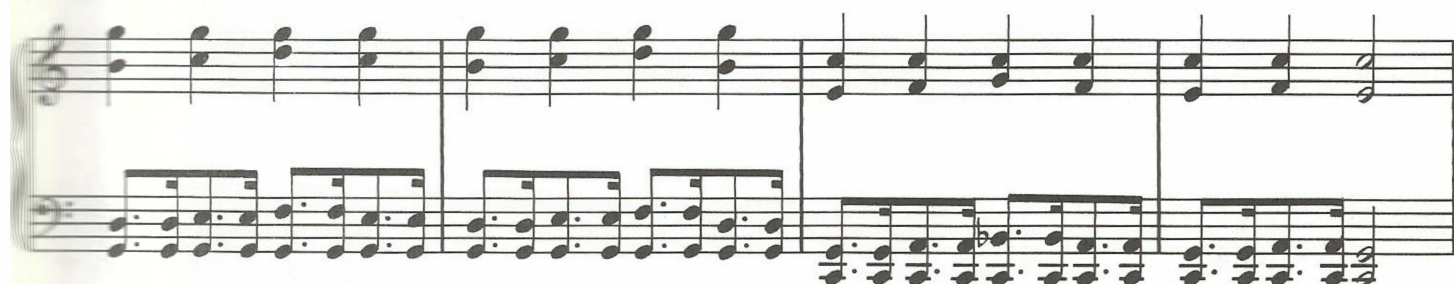




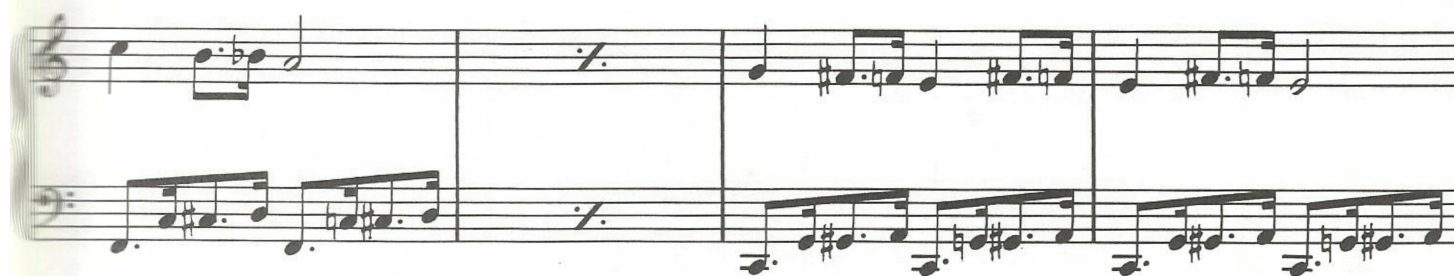
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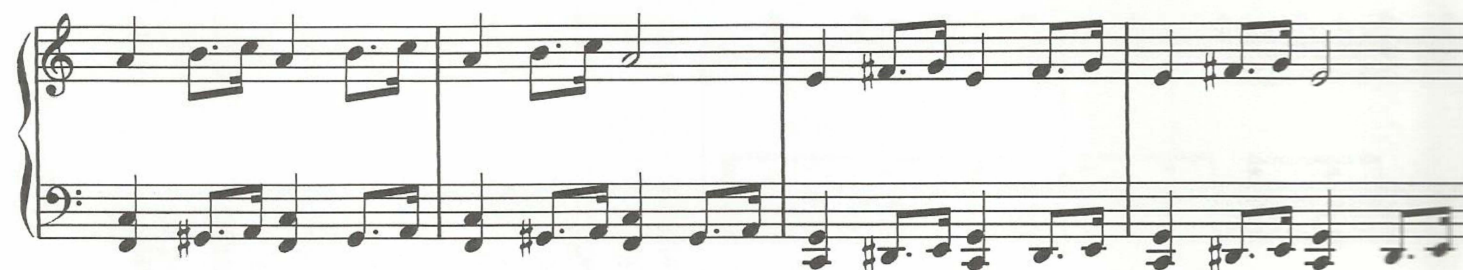


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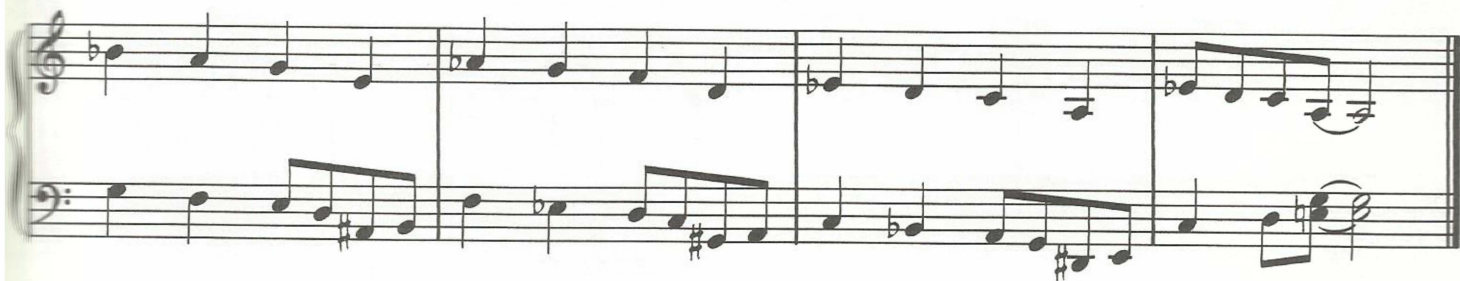
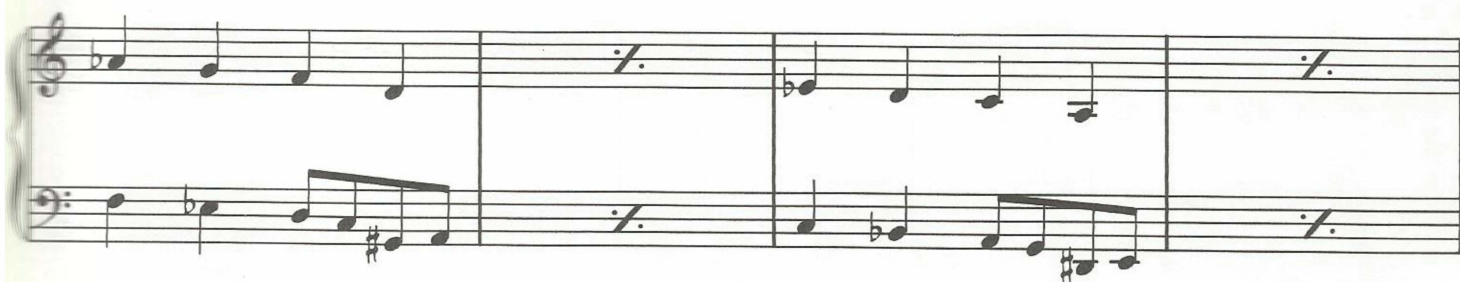
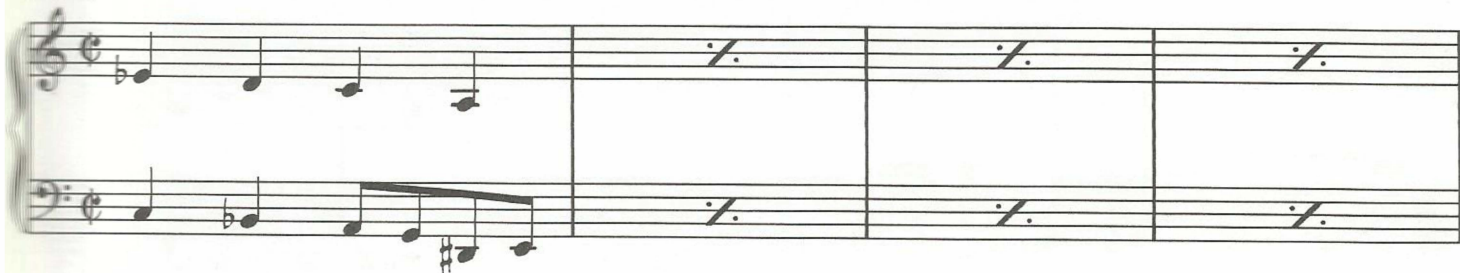


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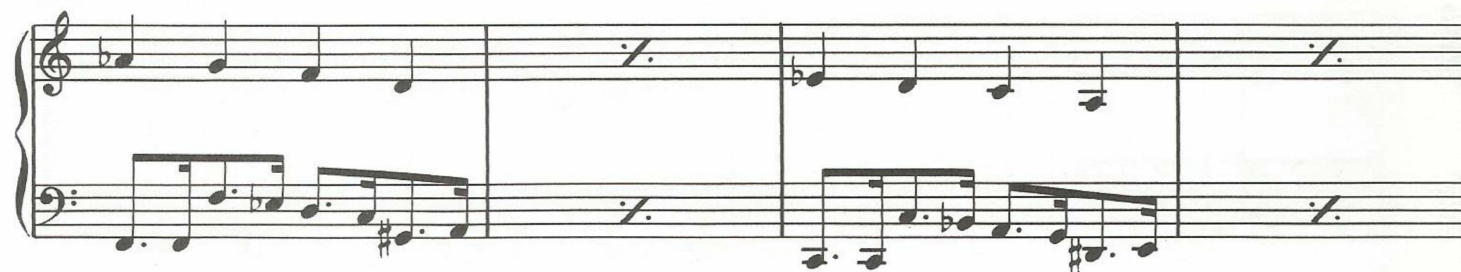
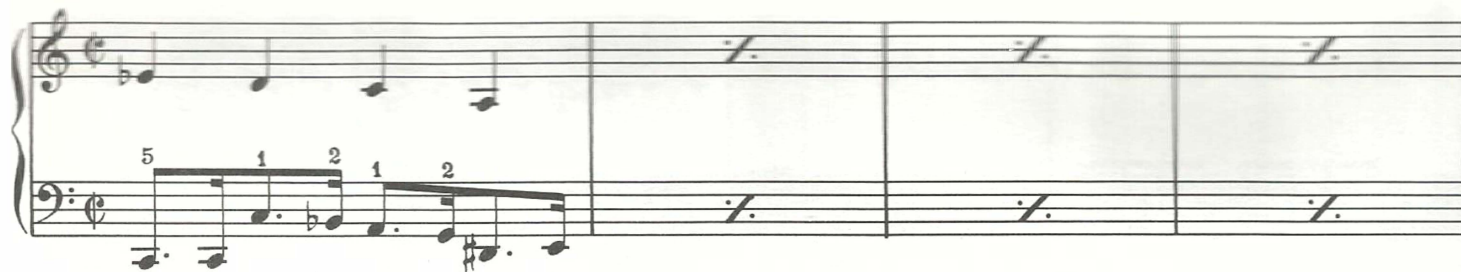




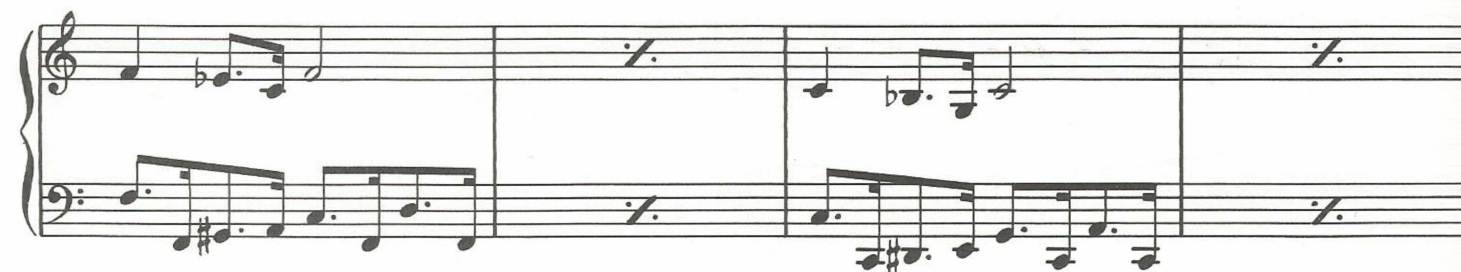
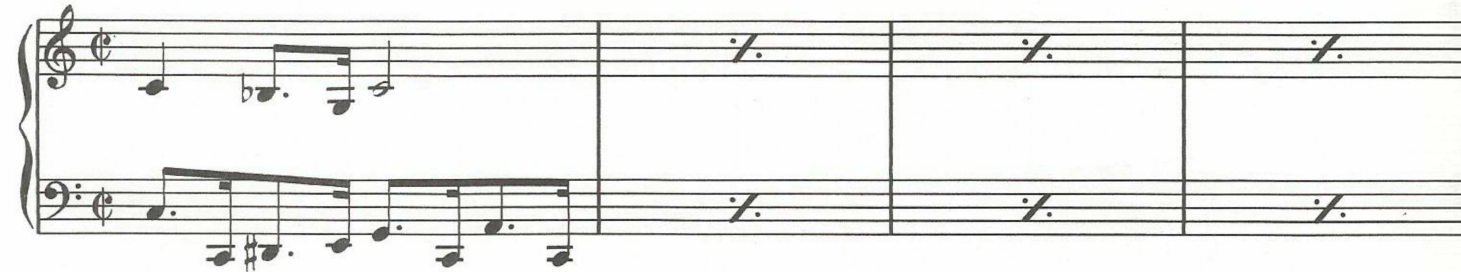
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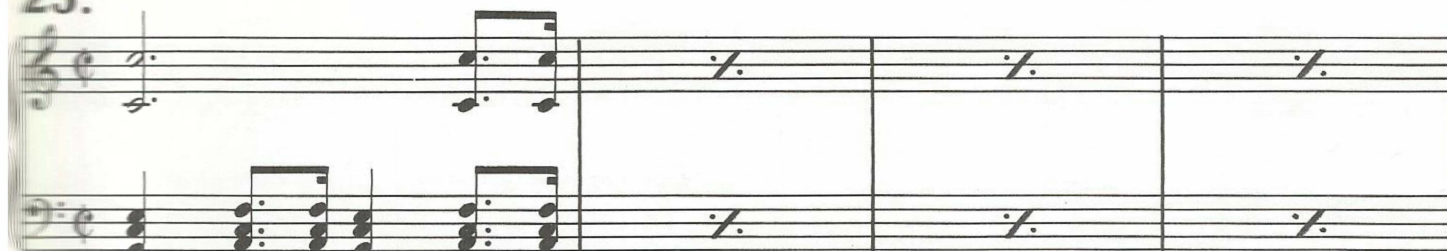


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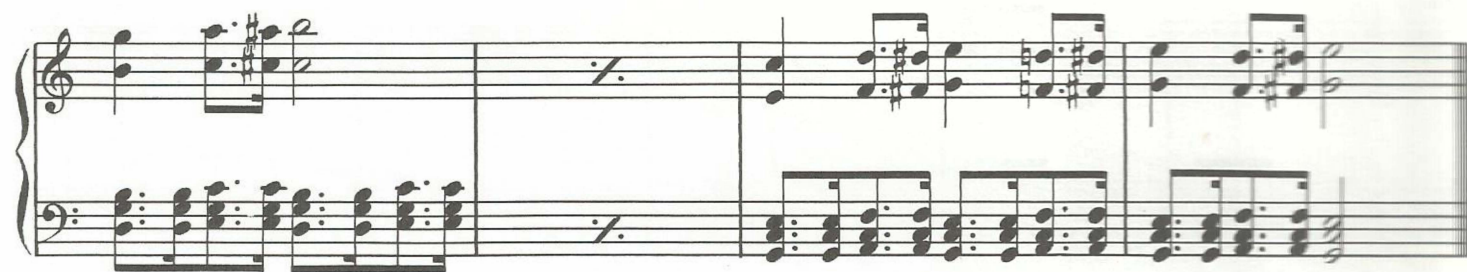


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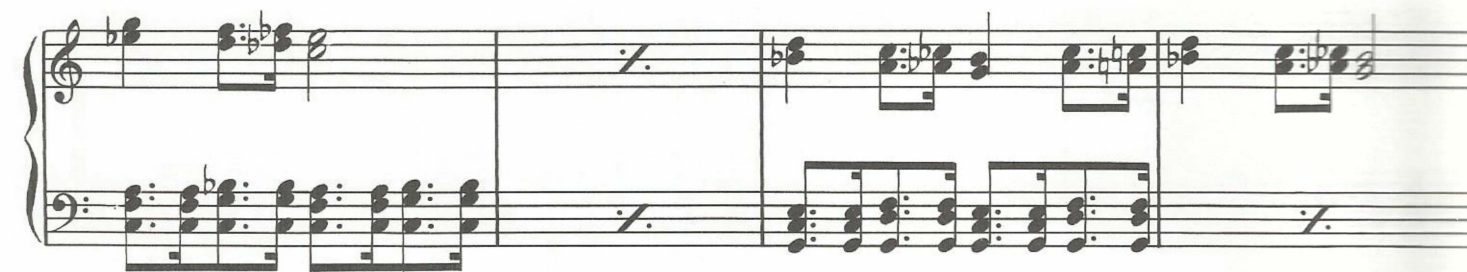


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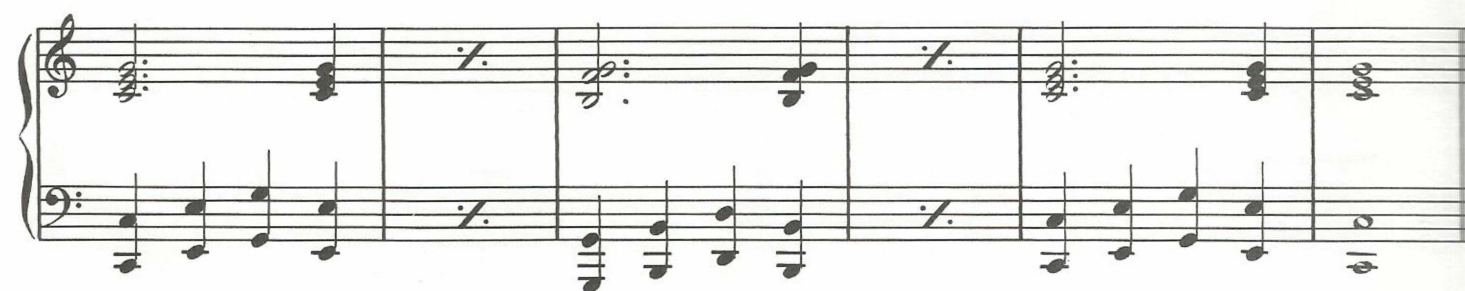
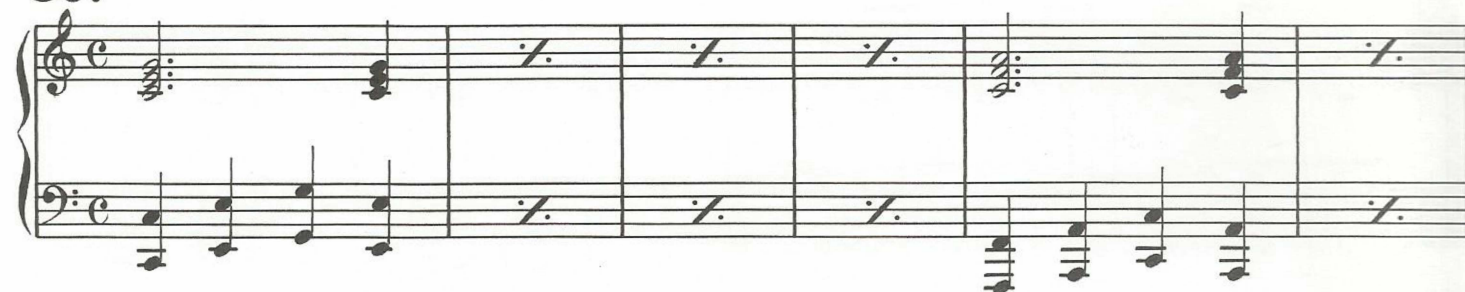


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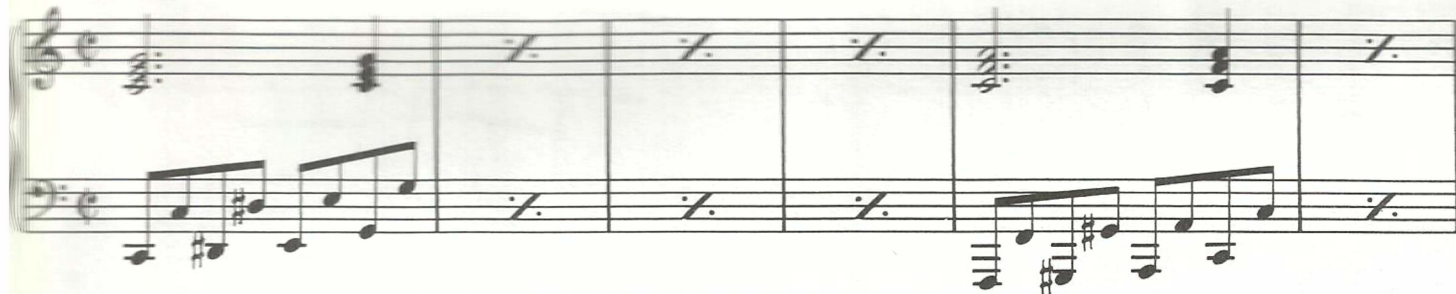
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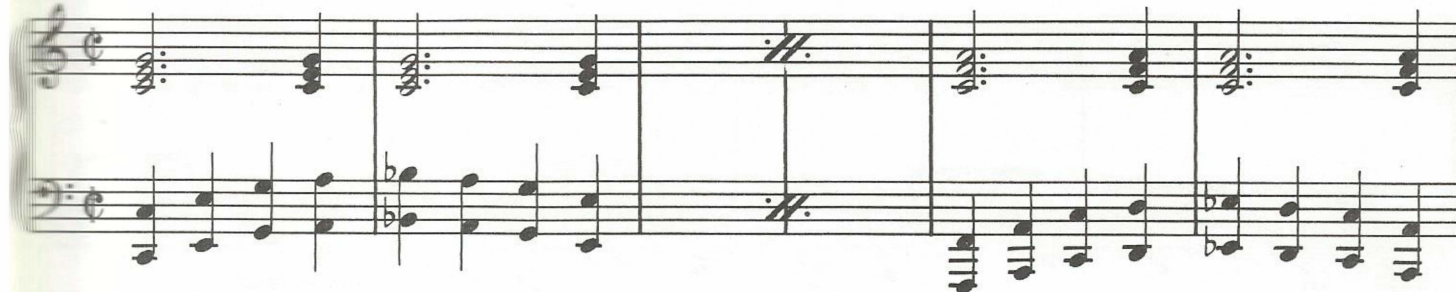


33.

left hand



34.



35.

left hand

Exercise 35 is a single-staff piece for the left hand in bass clef. It is written in a key signature of two flats (B-flat and E-flat) and common time (C). The piece consists of four measures. The first measure contains a half note G2, a half note F2, and a half note E2. The second measure contains a half note D2, a half note C2, and a half note B1. The third measure contains a half note A1, a half note G1, and a half note F1. The fourth measure contains a half note E1, a half note D1, and a half note C1. The piece ends with a double bar line.

36.

Exercise 36 is a two-staff piece for the piano. It is written in a key signature of one flat (B-flat) and common time (C). The piece consists of four measures. The first measure contains a half note G4, a half note F4, and a half note E4 in the treble clef, and a half note D3, a half note C3, and a half note B2 in the bass clef. The second measure contains a half note D4, a half note C4, and a half note B3 in the treble clef, and a half note A2, a half note G2, and a half note F2 in the bass clef. The third measure contains a half note A4, a half note G4, and a half note F4 in the treble clef, and a half note E2, a half note D2, and a half note C2 in the bass clef. The fourth measure contains a half note G4, a half note F4, and a half note E4 in the treble clef, and a half note D2, a half note C2, and a half note B1 in the bass clef. The piece ends with a double bar line.

37.

First system of exercise 37. Treble clef, common time. Bass clef, common time. Treble staff has a whole rest and a V-shaped fingering mark. Bass staff has a quarter-note scale starting on C2.

Second system of exercise 37. Treble clef, common time. Bass clef, common time. Treble staff has a whole rest and a V-shaped fingering mark. Bass staff has a quarter-note scale starting on C2.

Third system of exercise 37. Treble clef, common time. Bass clef, common time. Treble staff has a whole note chord and a V-shaped fingering mark. Bass staff has a quarter-note scale starting on C2.

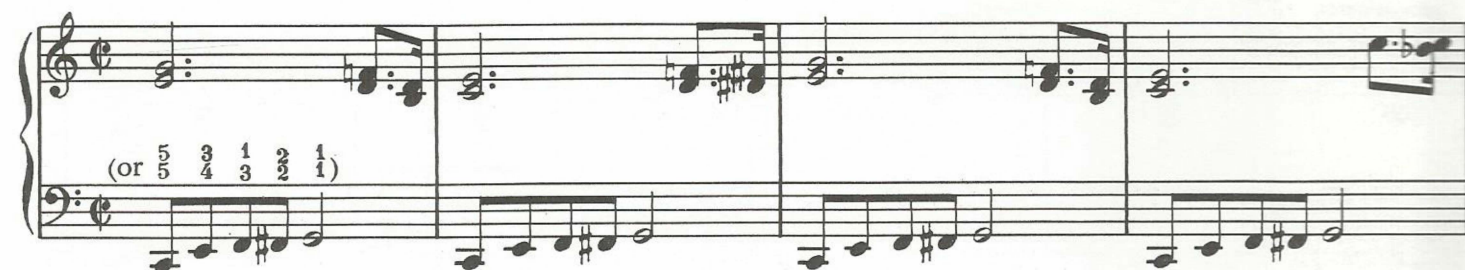
38.

First system of exercise 38. Treble clef, common time. Bass clef, common time. Treble staff has a quarter-note scale starting on C2 with fingering 1 2 1. Bass staff has a quarter-note scale starting on C2.

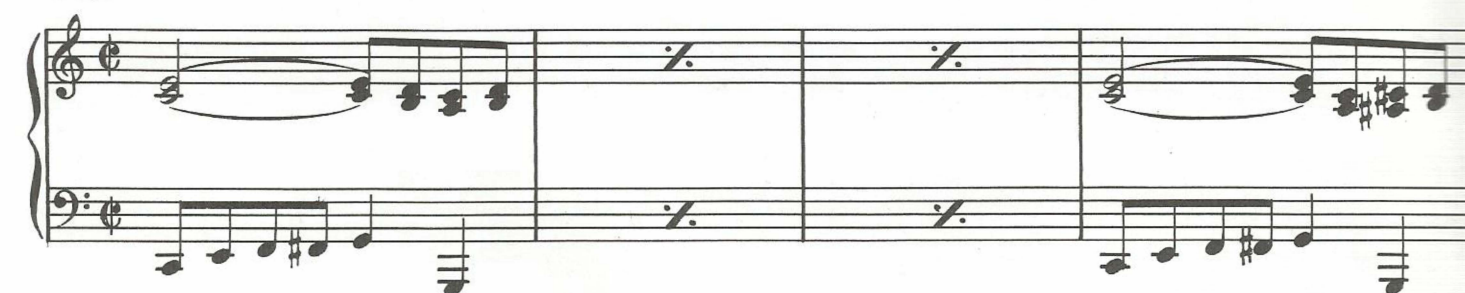
Second system of exercise 38. Treble clef, common time. Bass clef, common time. Treble staff has a quarter-note scale starting on C2 with fingering 1 2 1. Bass staff has a quarter-note scale starting on C2.

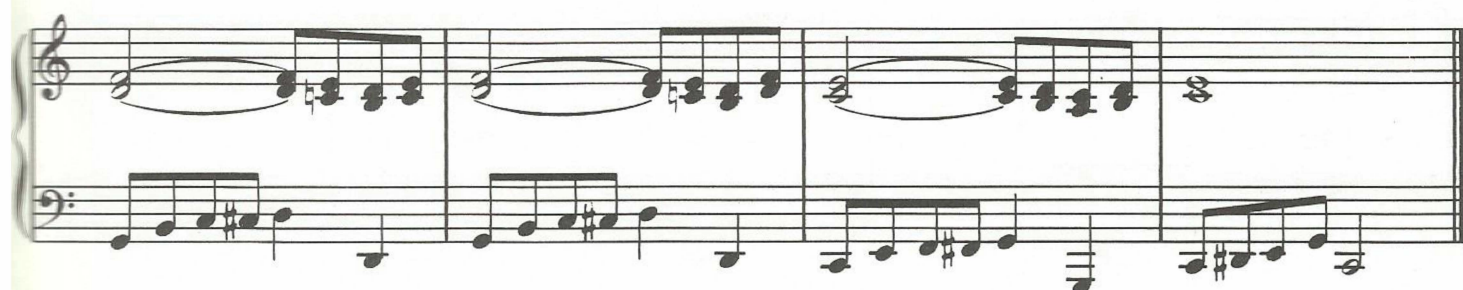
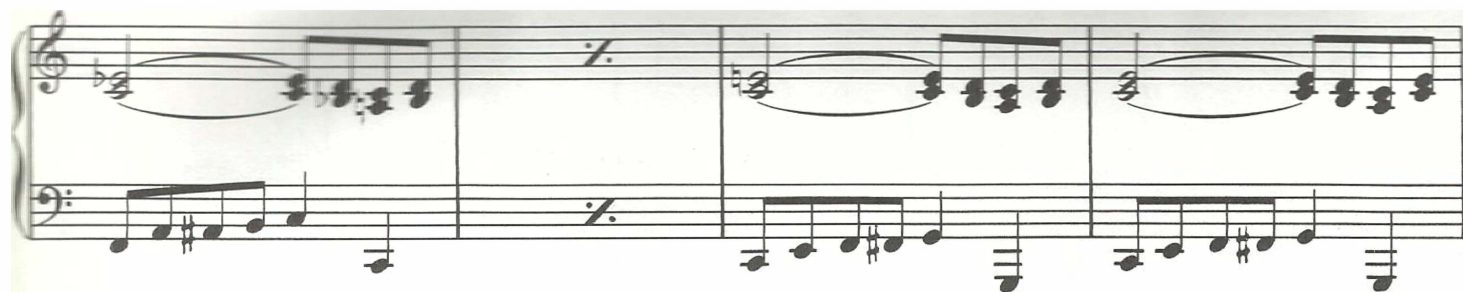


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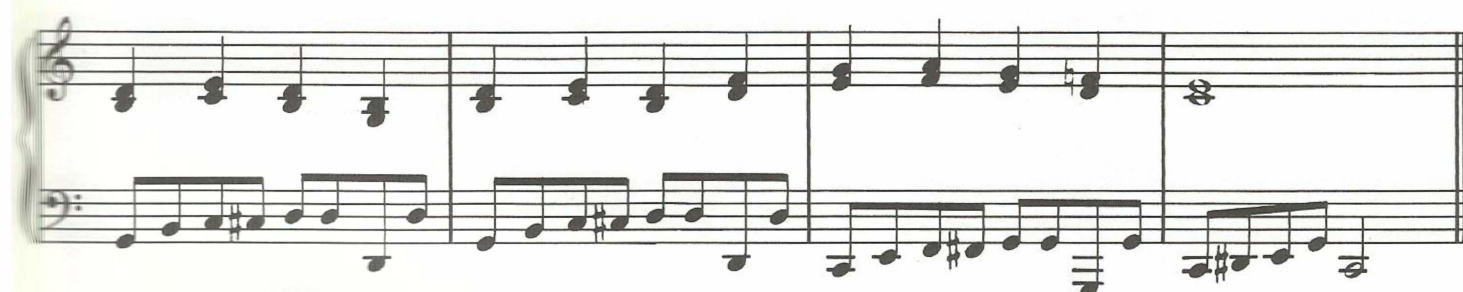
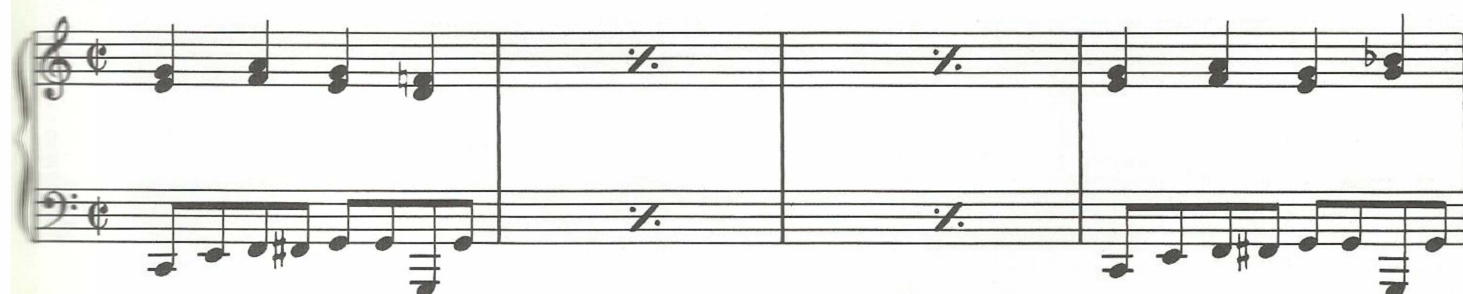


40.





41.



42.

First system of exercise 42. The treble clef staff contains a whole note chord (F4, A4, C5) followed by a whole rest. The bass clef staff contains a half note (F3), a quarter note (G3), a quarter note (A3), a quarter note (B3), a quarter note (C4), and a whole note (F3). The system concludes with three measures, each containing a double bar line with a repeat sign (//).

Second system of exercise 42. The treble clef staff contains a whole note chord (F4, A4, C5) followed by a whole rest. The bass clef staff contains a half note (F3), a quarter note (G3), a quarter note (A3), a quarter note (B3), a quarter note (C4), and a whole note (F3). The system concludes with three measures, each containing a double bar line with a repeat sign (//).

Third system of exercise 42. The treble clef staff contains a whole note chord (F4, A4, C5) followed by a whole rest. The bass clef staff contains a half note (F3), a quarter note (G3), a quarter note (A3), a quarter note (B3), a quarter note (C4), and a whole note (F3). The system concludes with three measures, each containing a double bar line with a repeat sign (//).

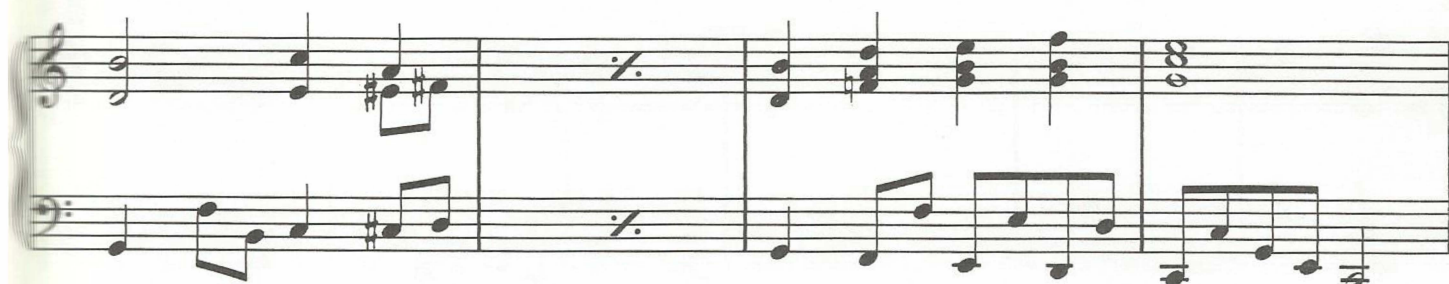
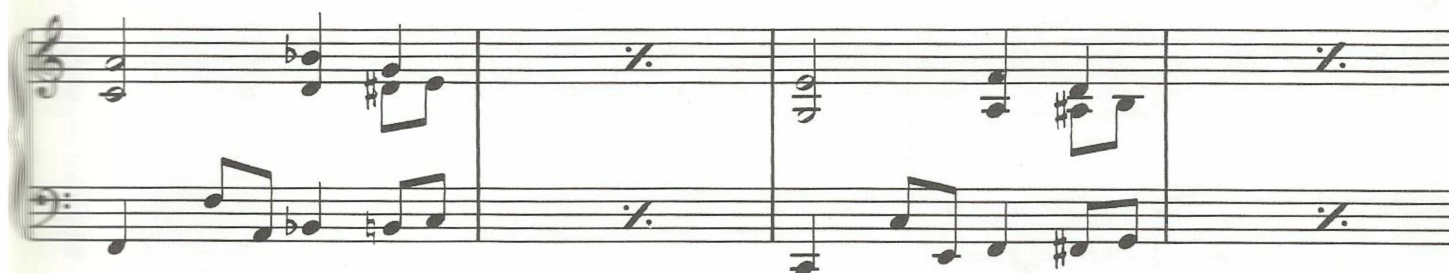
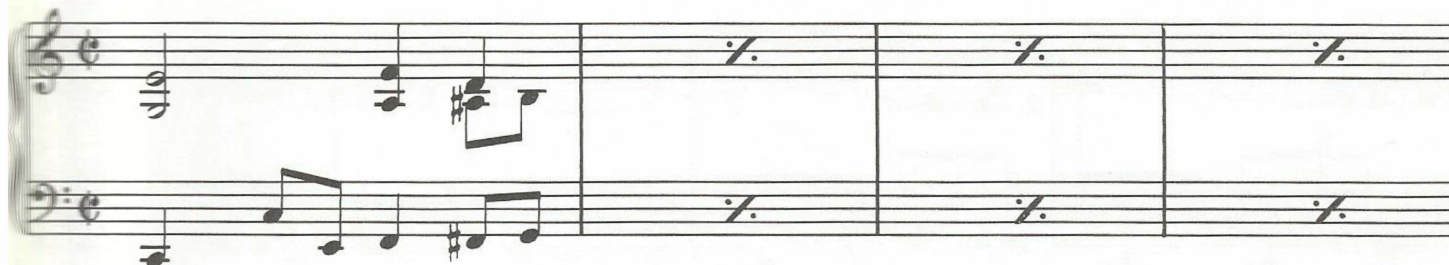
43.

First system of exercise 43. The treble clef staff contains a half note (F4), a quarter note (G4), a quarter note (A4), a quarter note (B4), a half note (C5), and a whole note (F4). The bass clef staff contains a half note (F3), a quarter note (G3), a quarter note (A3), a quarter note (B3), a quarter note (C4), and a whole note (F3). The system concludes with three measures, each containing a double bar line with a repeat sign (//).

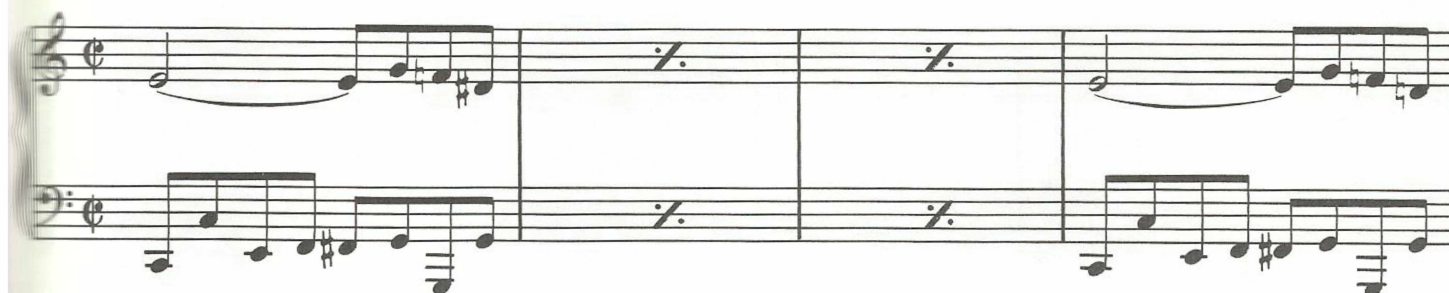
Second system of exercise 43. The treble clef staff contains a half note (F4), a quarter note (G4), a quarter note (A4), a quarter note (B4), a half note (C5), and a whole note (F4). The bass clef staff contains a half note (F3), a quarter note (G3), a quarter note (A3), a quarter note (B3), a quarter note (C4), and a whole note (F3). The system concludes with three measures, each containing a double bar line with a repeat sign (//).

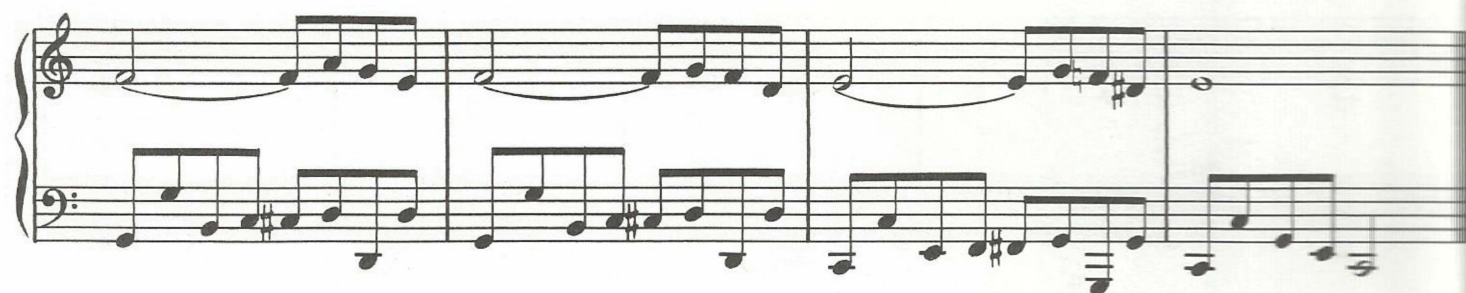


44.

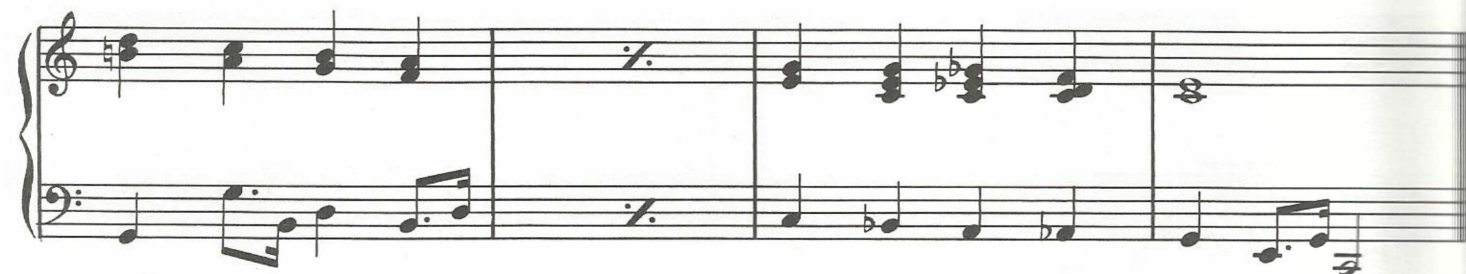
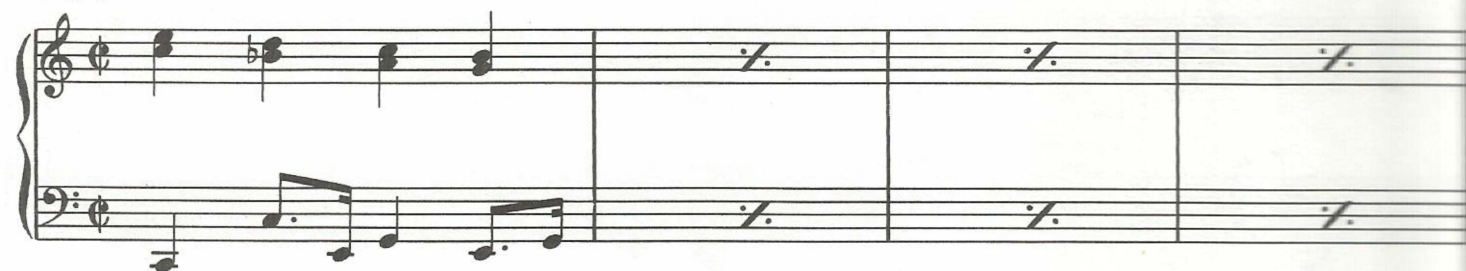


45.

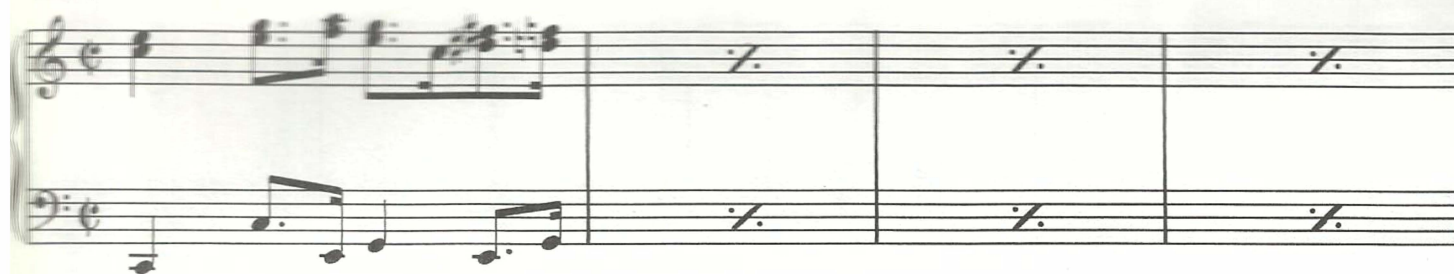




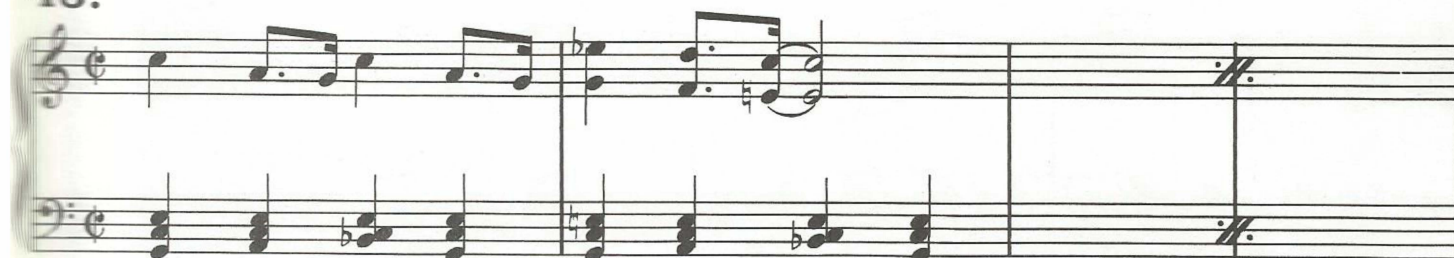
46.



47.



48.





49.

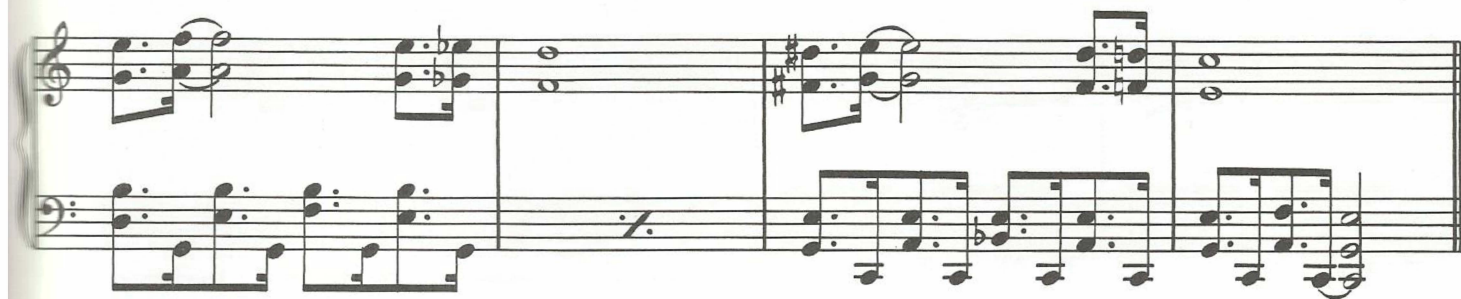
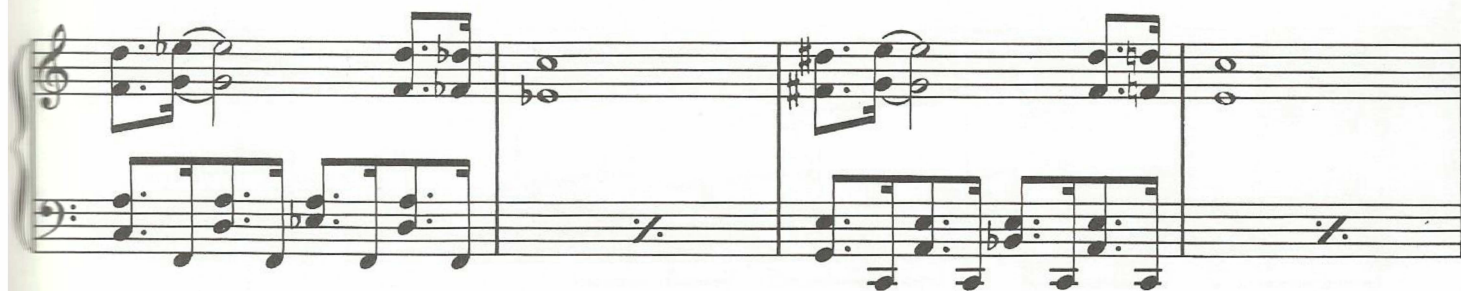
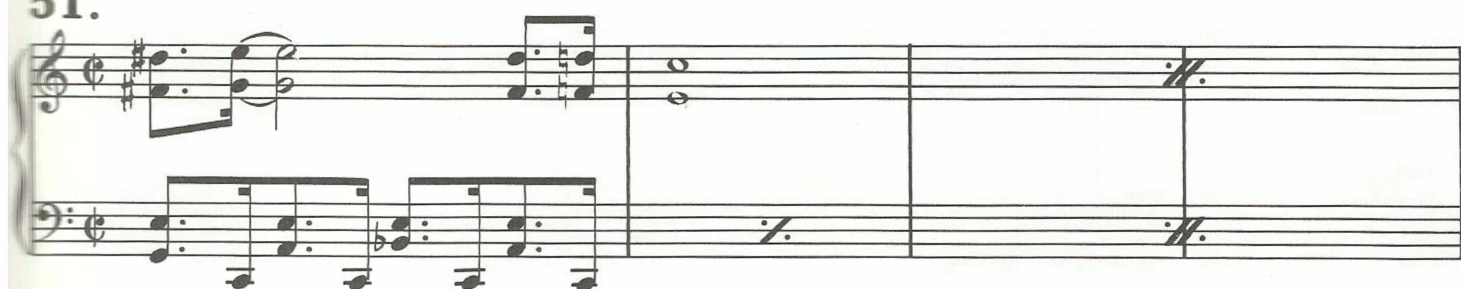


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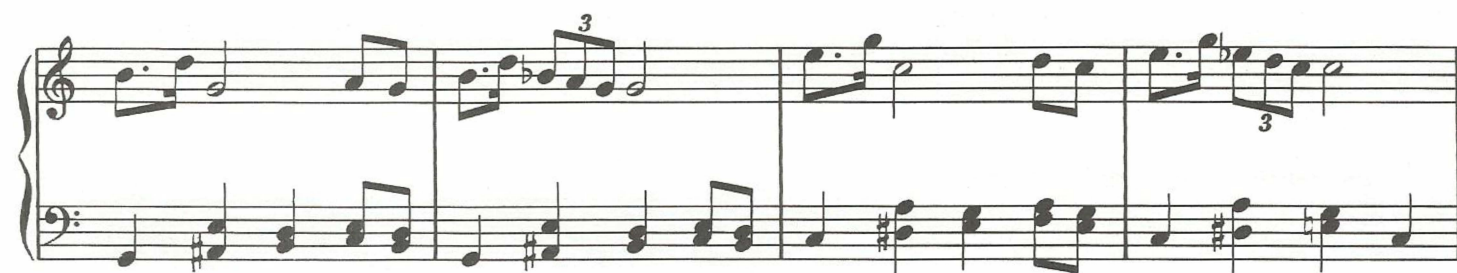




51.



52.

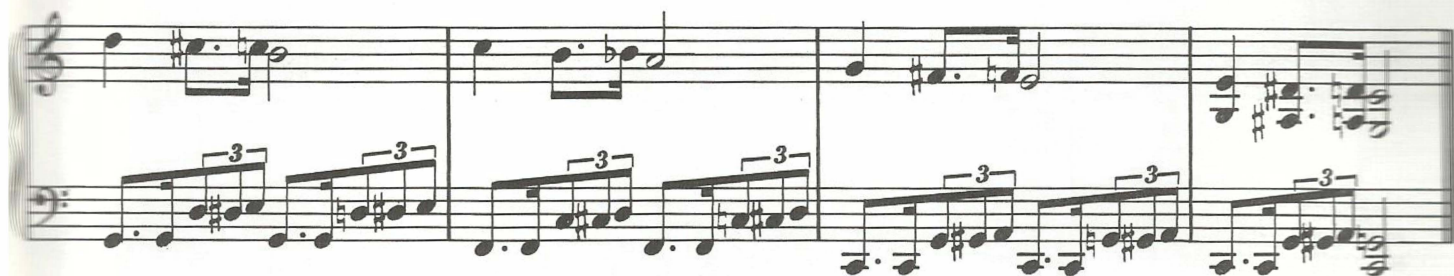


53.





54.



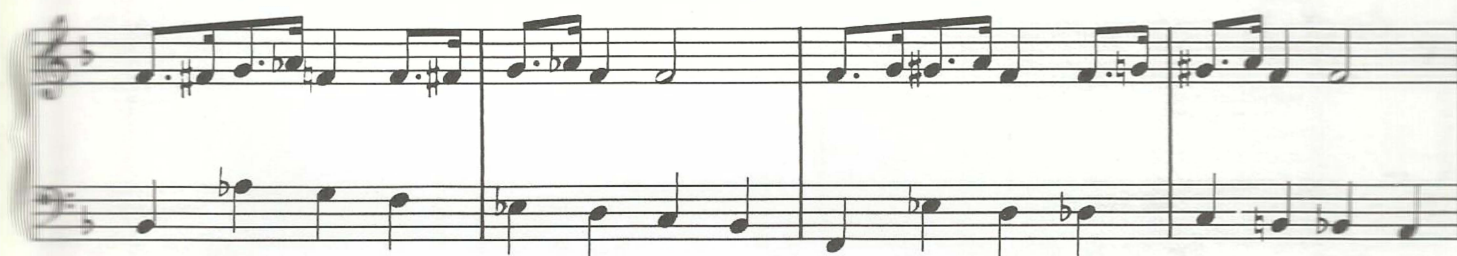
55.

Exercise 55 consists of two systems of two staves each. The first system (measures 1-4) features a treble staff with eighth-note triplets and a bass staff with eighth-note pairs. The second system (measures 5-8) continues the pattern with eighth-note triplets in the treble and eighth-note pairs in the bass, ending with a double bar line.

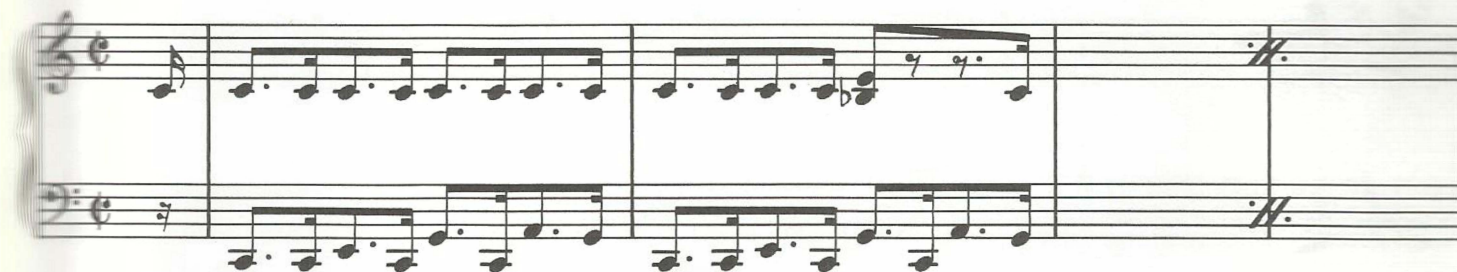
56.

Exercise 56 consists of three systems of two staves each. The first system (measures 1-4) has a treble staff with quarter notes and eighth notes, and a bass staff with eighth-note pairs. The second system (measures 5-8) continues the pattern. The third system (measures 9-12) features a treble staff with quarter notes and eighth notes, and a bass staff with eighth-note pairs, ending with a double bar line.

57.

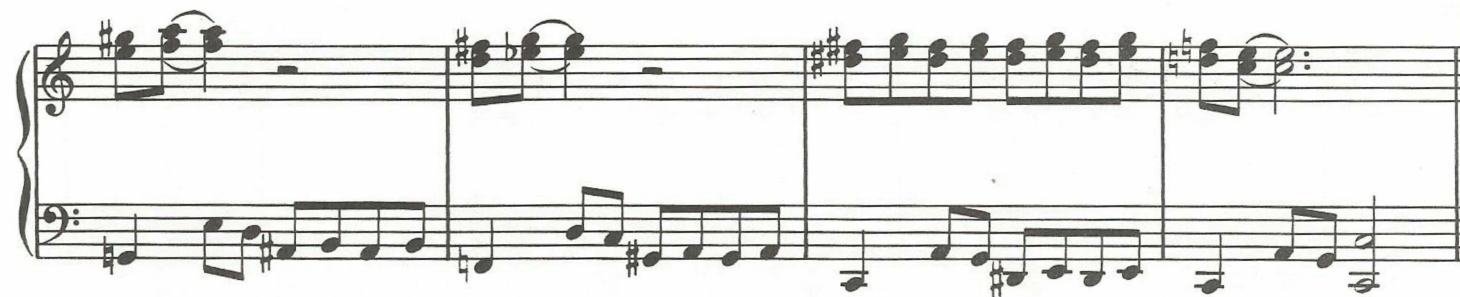
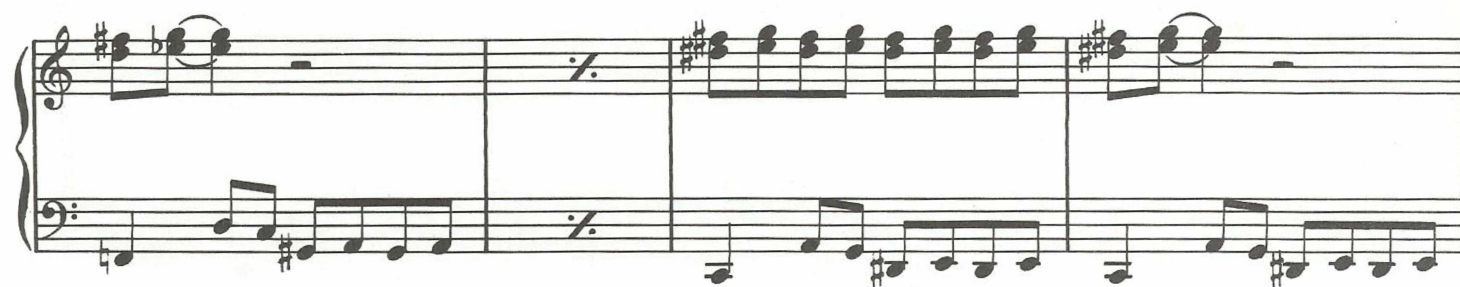
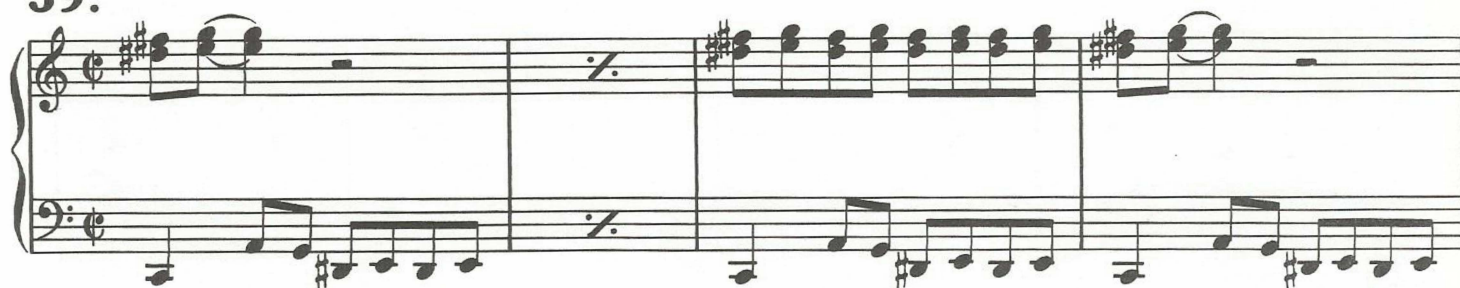


58.





59.



60.

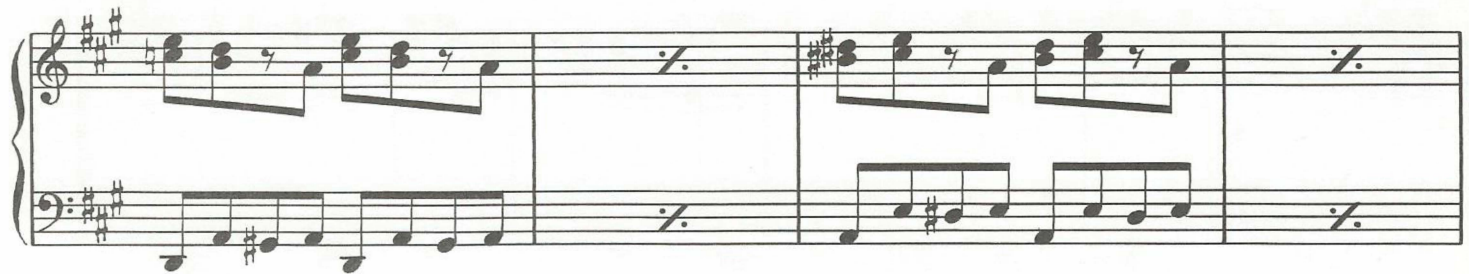
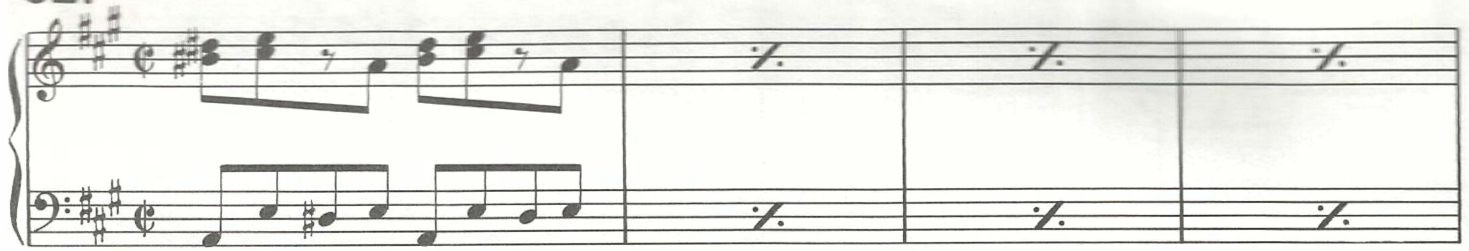




61.



62.



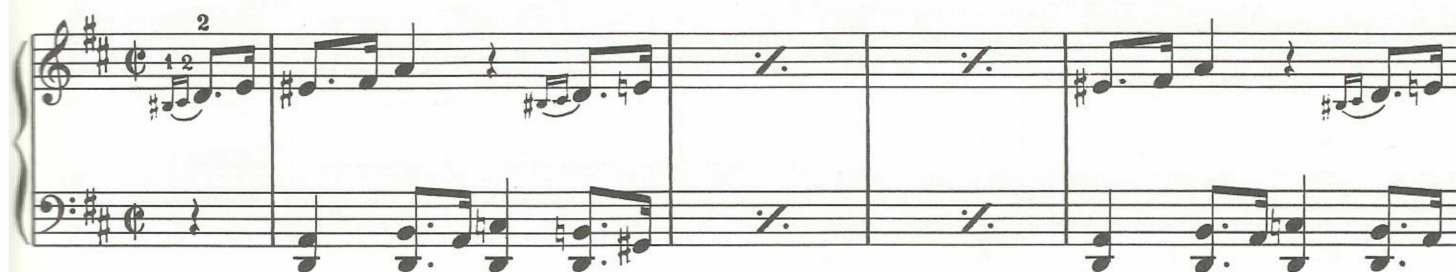
63.





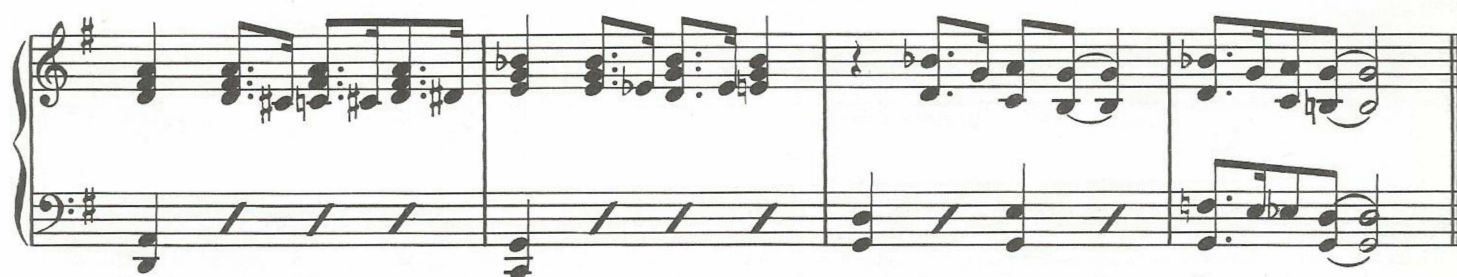
Tr. — *

64.



65.

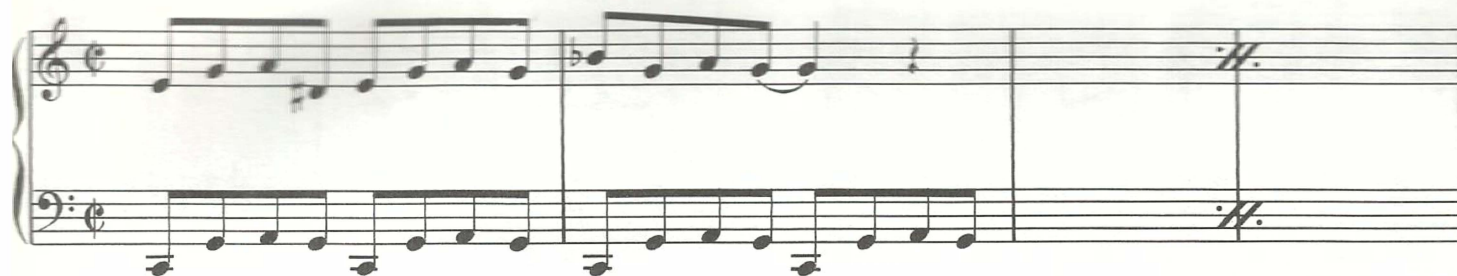




66.



67.



68.

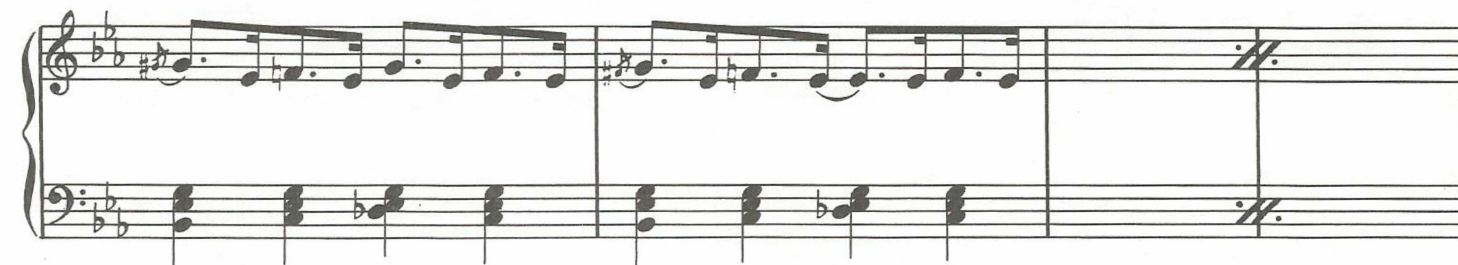


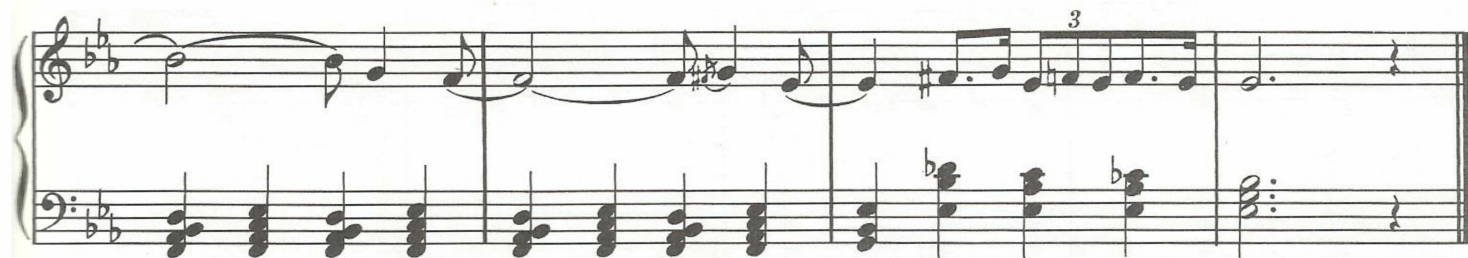


69.



70.





71.



72.

Handwritten musical score for piano, measures 72-75. The score is written in treble and bass staves, featuring complex chords and triplets. The key signature is B-flat major (two flats). The time signature is common time (C). The notation includes various musical symbols such as notes, rests, and dynamic markings.

Measure 72: Treble staff has a half note chord (F4, A4, Bb4) followed by a triplet of eighth notes (F4, A4, Bb4). Bass staff has a half note chord (Bb2, D3, F3).

Measure 73: Treble staff has a half note chord (F4, A4, Bb4) followed by a triplet of eighth notes (F4, A4, Bb4). Bass staff has a half note chord (Bb2, D3, F3).

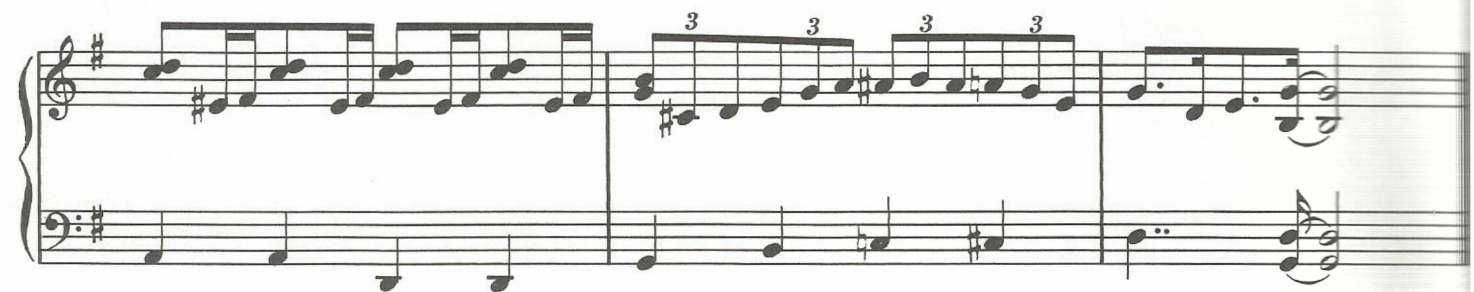
Measure 74: Treble staff has a half note chord (F4, A4, Bb4) followed by a triplet of eighth notes (F4, A4, Bb4). Bass staff has a half note chord (Bb2, D3, F3).

Measure 75: Treble staff has a half note chord (F4, A4, Bb4) followed by a triplet of eighth notes (F4, A4, Bb4). Bass staff has a half note chord (Bb2, D3, F3).

Below the staff, the text "Ped." is followed by a line and a star symbol.

Exercises—Part II

73.



74.





75.

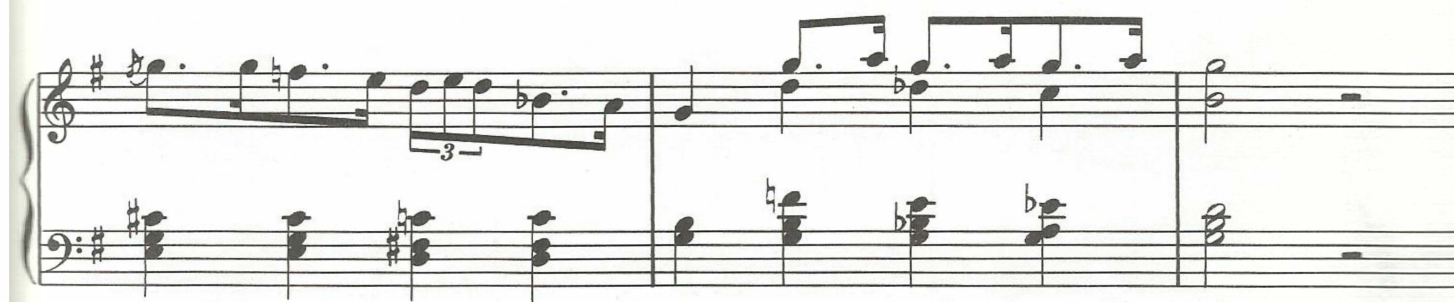
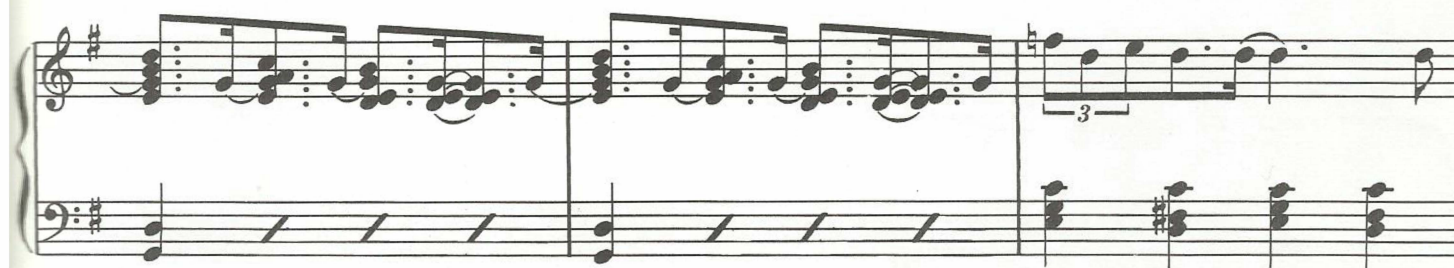




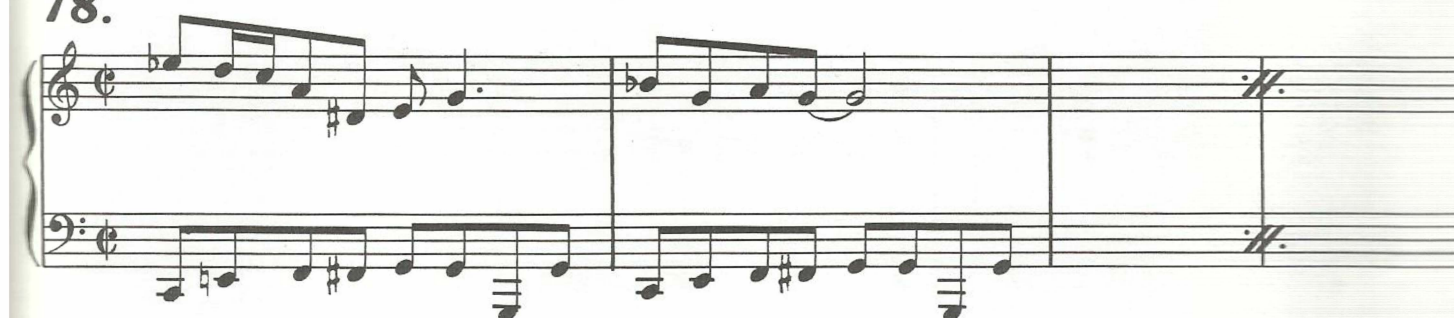
76.

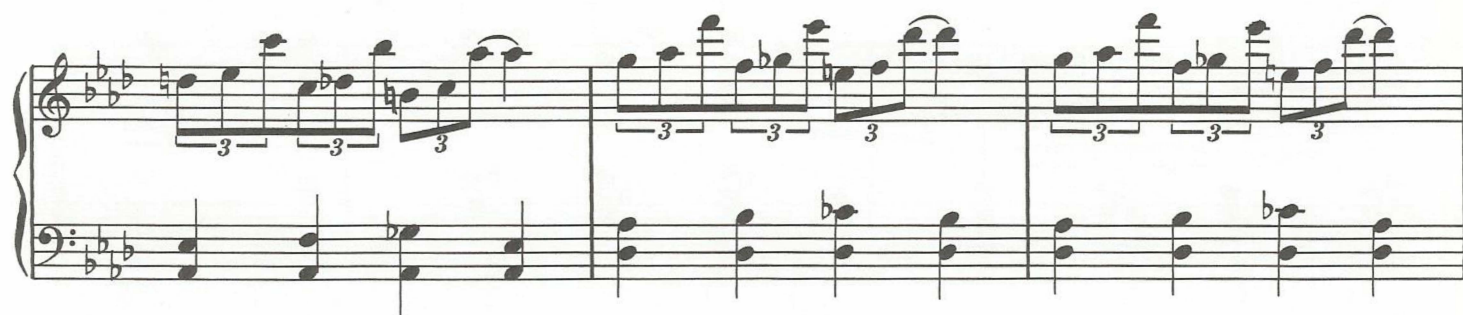
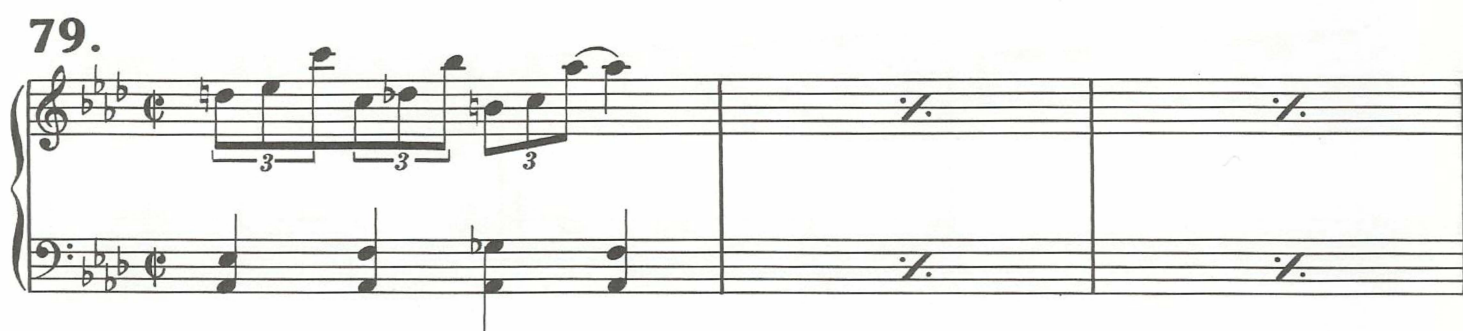


77.



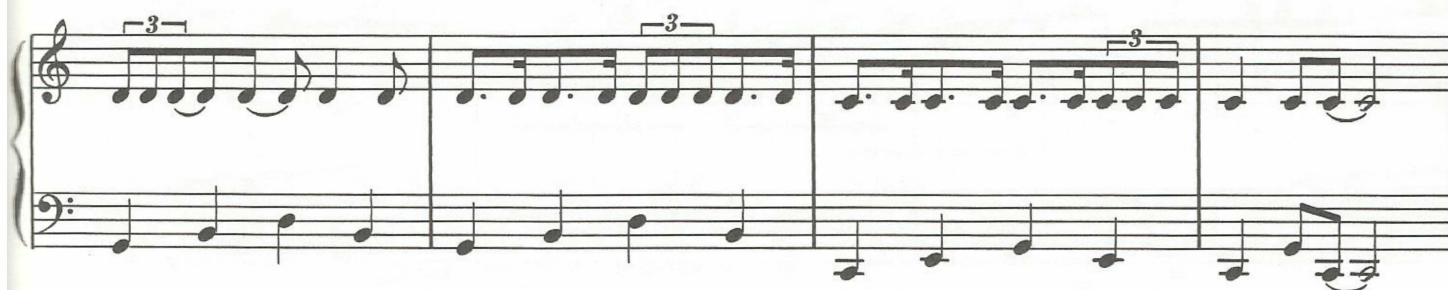
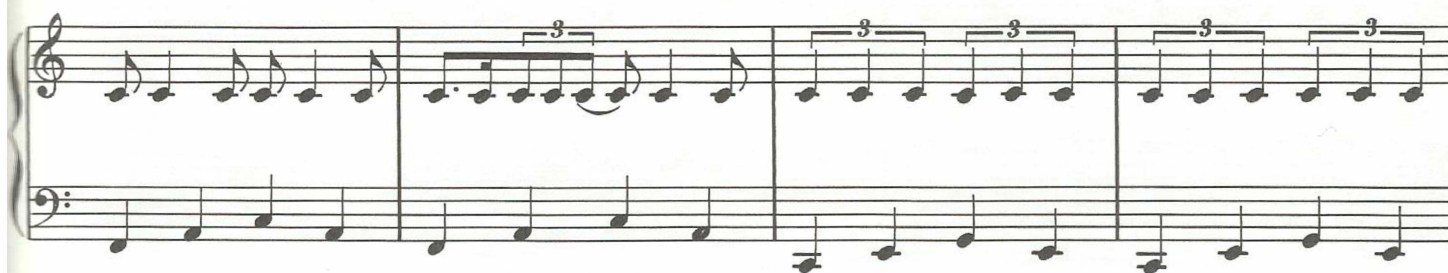
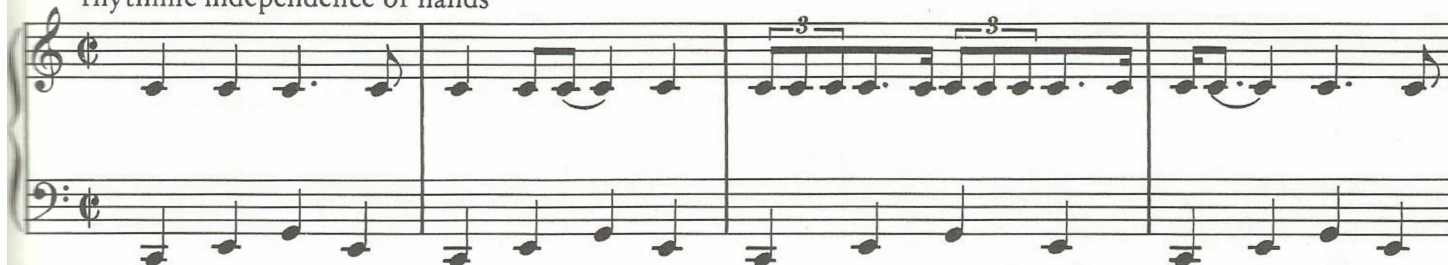
78.



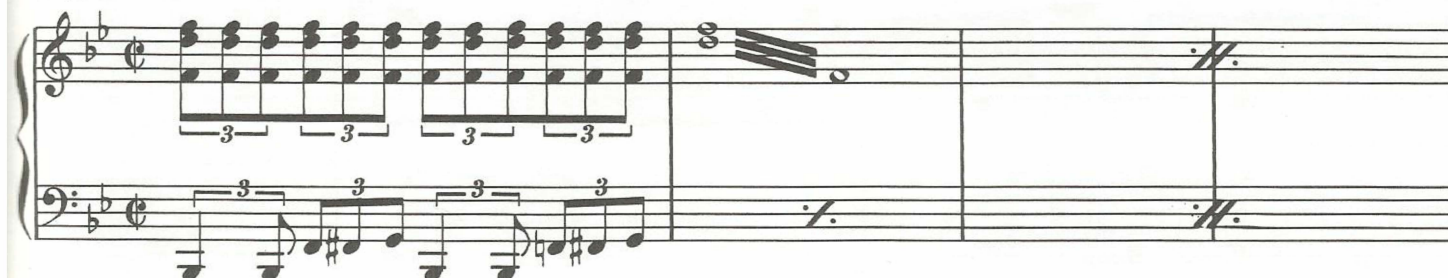


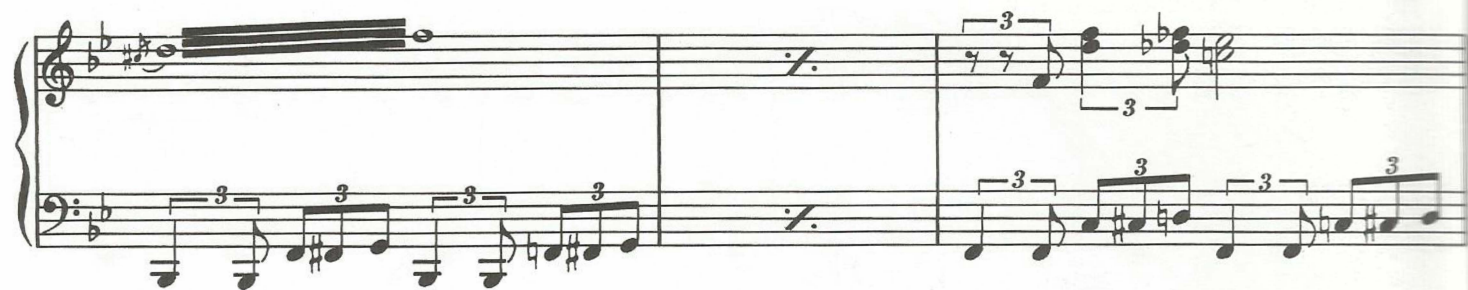


80.
rhythmic independence of hands



81.



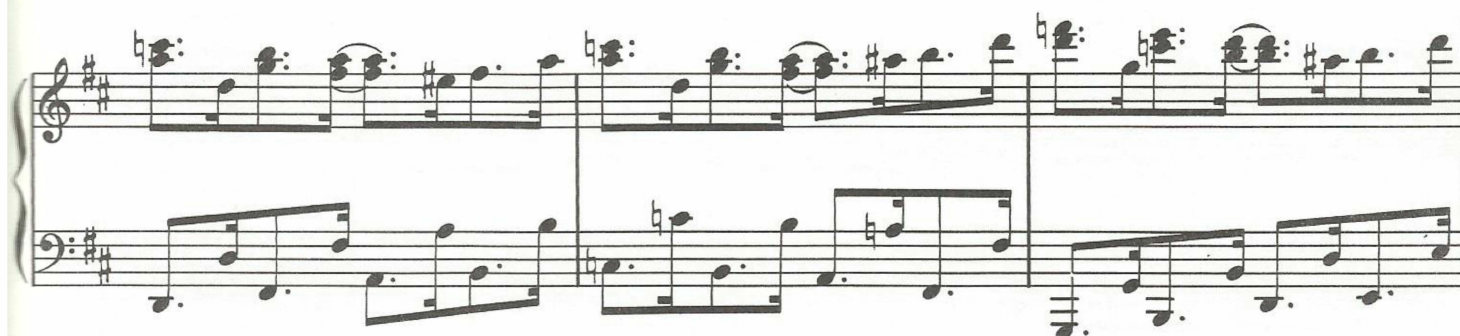


82.



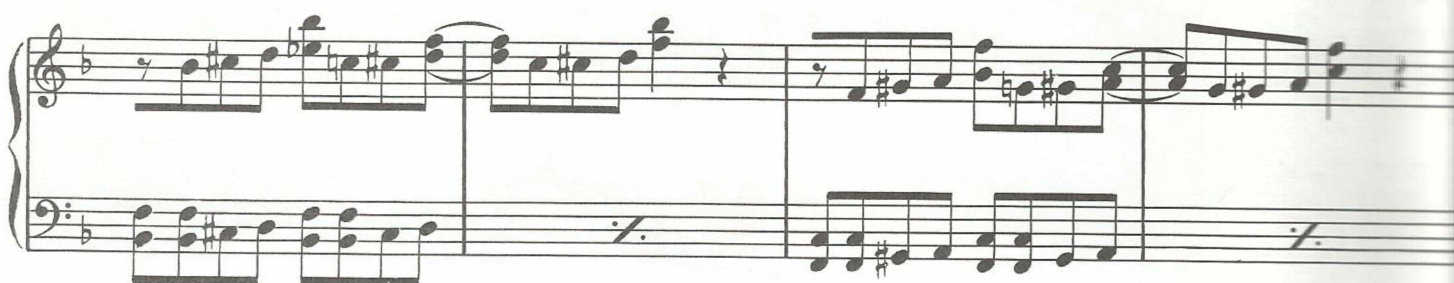


83.





84.



85.



First system of musical notation, measures 1-4. The treble and bass staves show a complex rhythmic pattern with eighth and sixteenth notes, and various accidentals (sharps, flats, naturals).

Second system of musical notation, measures 5-8. The treble and bass staves continue the complex rhythmic pattern with eighth and sixteenth notes, and various accidentals.

86.

8va -

Third system of musical notation, measures 9-12. The treble staff features a triplet of eighth notes in measure 10. The bass staff continues the rhythmic pattern. A repeat sign is present at the end of the system.

8va -

Fourth system of musical notation, measures 13-16. The treble staff features a triplet of eighth notes in measure 15. The bass staff continues the rhythmic pattern. A repeat sign is present at the end of the system.

8va -

Fifth system of musical notation, measures 17-20. The treble staff features a triplet of eighth notes in measure 18. The bass staff continues the rhythmic pattern. A repeat sign is present at the end of the system.

86.

Exercise 86, measures 1-3. The treble clef features eighth-note triplets and chords, while the bass clef has a whole rest followed by eighth-note chords.

87.

Exercise 87, measures 1-3. The treble clef contains sixteenth-note triplets, and the bass clef contains eighth-note chords.

Exercise 87, measures 4-6. The treble clef continues with sixteenth-note triplets, and the bass clef continues with eighth-note chords, including a flat in measure 5.

Exercise 87, measures 7-9. The treble clef features sixteenth-note triplets and chords, while the bass clef continues with eighth-note chords.

88.

Exercise 88, measures 1-3. The treble clef contains chords, and the bass clef contains eighth-note chords.

First system of a musical score. The treble clef staff contains a melody with eighth and sixteenth notes, including a triplet of eighth notes. The bass clef staff provides a harmonic accompaniment with chords and single notes.

Second system of the musical score. The treble clef staff features a triplet of eighth notes followed by a sixteenth-note triplet, then a whole note chord, and finally a triplet of eighth notes. The bass clef staff continues the accompaniment with a repeat sign in the middle measure.

Third system of the musical score. The treble clef staff has a triplet of eighth notes, followed by a sixteenth-note triplet, and then a triplet of eighth notes. The bass clef staff continues the accompaniment with a triplet of eighth notes in the final measure.

Fourth system of the musical score, starting with the measure number 89. The treble clef staff begins with an 8va (octave up) marking and a triplet of eighth notes. The bass clef staff has a triplet of eighth notes. The system concludes with repeat signs in both staves.

Fifth system of the musical score. The treble clef staff starts with an 8va marking and contains a triplet of eighth notes. The bass clef staff continues the accompaniment with a triplet of eighth notes. The system ends with a repeat sign in the bass staff.

8va -

First system of a piano score. The treble clef staff features a melody with eighth and sixteenth notes, some beamed together. The bass clef staff provides a harmonic accompaniment with chords and single notes. A repeat sign is present in the middle of the system.

8va - loco

Second system of the piano score. The treble clef staff continues the melodic line, with some notes marked with a 'loco' instruction. The bass clef staff continues the accompaniment. A repeat sign is present in the middle of the system.

90. 8va -

Third system of the piano score, starting with the measure number 90. The treble clef staff has a melodic line with fingerings 5, 4, 3, 2, 1, and 1 indicated above the notes. The bass clef staff continues the accompaniment. A repeat sign is present in the middle of the system.

8va -

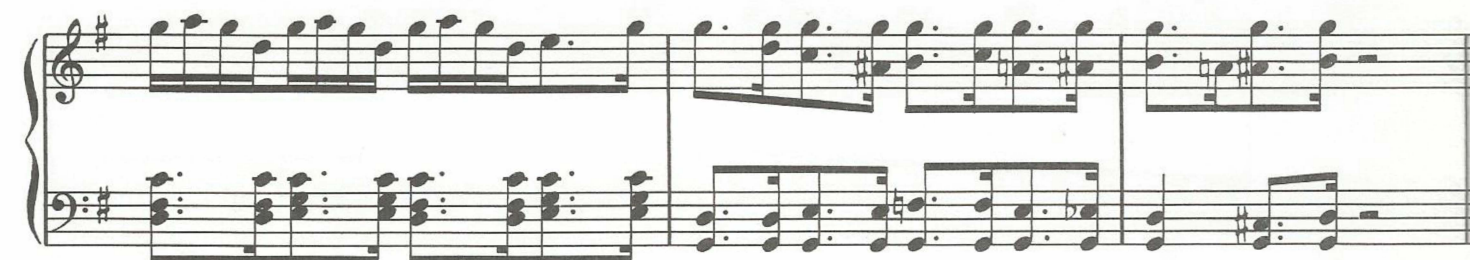
Fourth system of the piano score. The treble clef staff features a melodic line with slurs and ties. The bass clef staff continues the accompaniment. A repeat sign is present in the middle of the system.

8va -

Fifth system of the piano score. The treble clef staff continues the melodic line. The bass clef staff continues the accompaniment. A repeat sign is present in the middle of the system.



91.



92.



93.



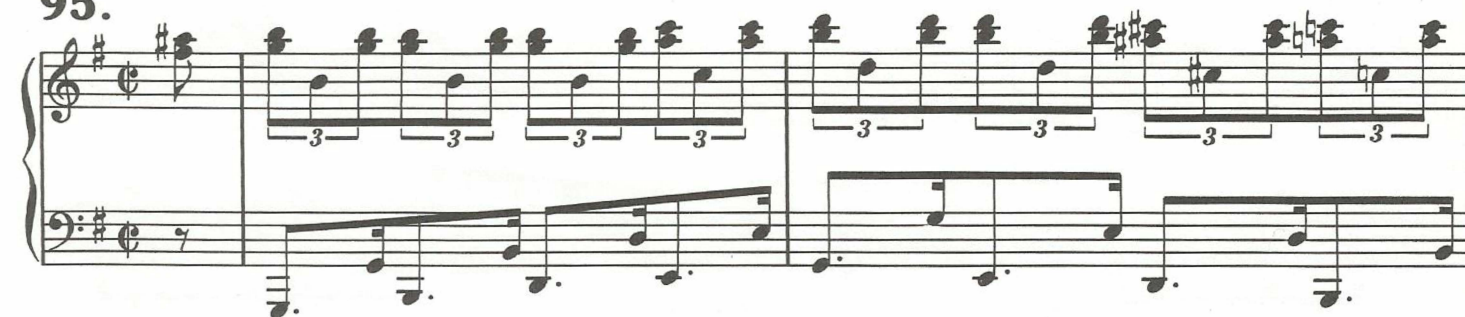


94.





95.



First system of a musical score for piano. The right hand (treble clef) features a melody with eighth-note triplets, marked with a dashed line and '8va' above it. The left hand (bass clef) plays a steady eighth-note accompaniment. The key signature has one sharp (F#).

Second system of the musical score. The right hand continues with eighth-note triplets, marked '8va'. The left hand continues with eighth notes, with the word 'loco' written below the first few notes. The system concludes with a double bar line.

96.

Third system of the musical score, starting with exercise number 96. The right hand plays a series of chords with eighth-note triplets. The left hand plays a single chord. The system ends with three measures of rests, indicated by a double bar line and a slash.

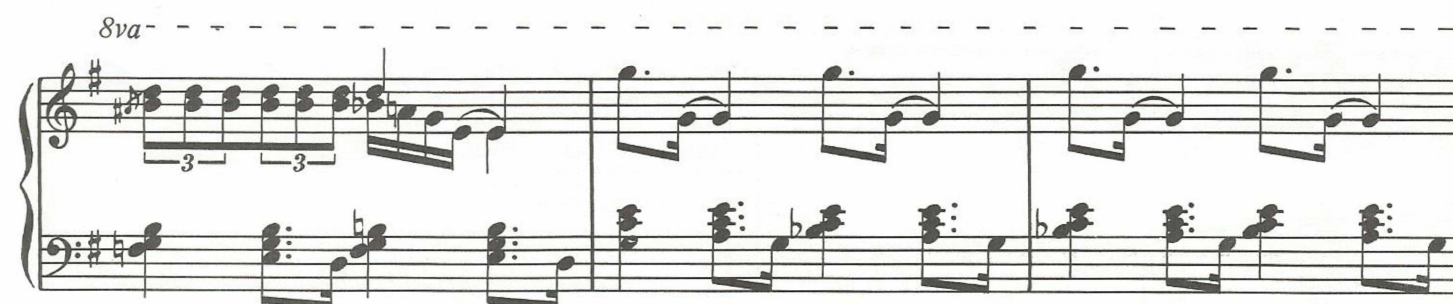
Fourth system of the musical score. The right hand continues with chords and eighth-note triplets. The left hand plays a single chord. The system ends with three measures of rests, indicated by a double bar line and a slash.

Fifth system of the musical score. The right hand continues with chords and eighth-note triplets. The left hand plays a single chord. The system ends with three measures of rests, indicated by a double bar line and a slash.

97.



98. 8va-



8va

First system of a musical score. The treble clef staff contains a melody with eighth-note triplets and sixteenth-note runs. The bass clef staff provides a harmonic accompaniment with chords and moving lines. The key signature has one sharp (F#).

Second system of the musical score. It continues the melodic and harmonic themes from the first system, featuring more complex rhythmic patterns and chordal textures.

99. *8va ad lib*

Third system, marked with the number 99 and the instruction "8va ad lib". The treble clef staff begins with a triplet of eighth notes. The bass clef staff continues with a steady eighth-note accompaniment.

Fourth system of the musical score. The treble clef staff features a triplet of eighth notes followed by a melodic phrase. The bass clef staff maintains the eighth-note accompaniment.

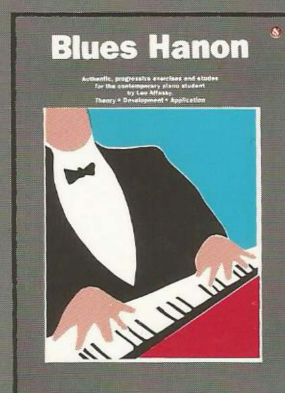
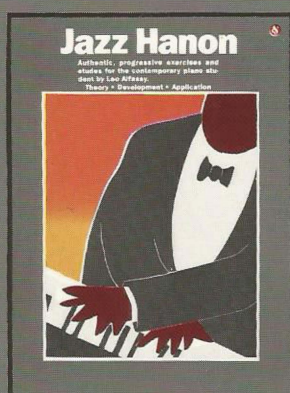
Fifth system of the musical score. The treble clef staff includes a triplet of eighth notes. The bass clef staff continues the accompaniment pattern.



100.



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